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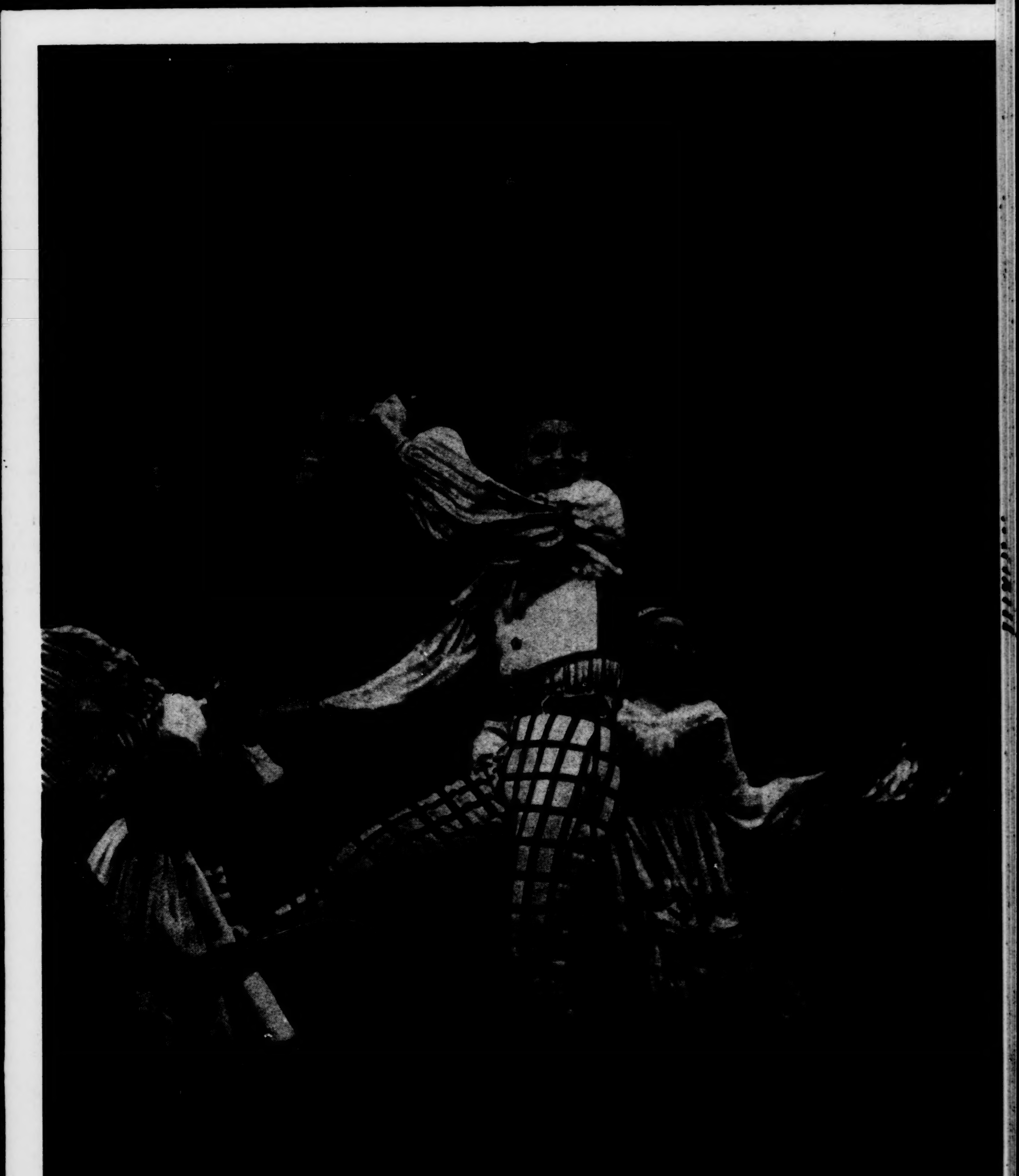

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MARIA *is on her way to fiesta, all dressed in a gala Spanish costume. Her full skirts of rose rayon satin are trimmed in rich blue lace, and a blue lace mantilla falls over her dark curls, and she wears a red rose in her hair.*

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SONG of NORWAY
A NEW OPERETTA BASED ON THE LIFE OF
EDVARD GRIEG
CHOREOGRAPHY BY GEORGE BALANCHINE
PRODUCTION DESIGNED BY LEMUEL AYERS
SETTINGS SUPERVISED BY CARL KENT
COSTUMES DESIGNED BY ROBERT DAVISON
FEATURING

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photo: Fehl

This jolly scene of frolicsome Norwegian folk dancers is one of the Ballet Russe de Monte Carlo's numbers in the show, "Song of Norway"

"SONG OF NORWAY"

The "Song of Norway" opened the season with a standard that will be hard to beat. But it will be a constant reminder to other producers that a good enough show can bring rave reviews from even a sophisticated New York press. It should also prove to them, if "Oklahoma!" hasn't already, that the American public will stand in line for hours to spend its money on a show that has real beauty and talent to give.

How refreshing to hear really good music with melody, rhythm and heart appeal, and such variety too. It is reassuring to realize that "Song of Norway" will now put those truly musical airs on the lips of our youth instead of the morbid, boring cackle that Broadway has of late been feeding them for music.

Yes, here is a show that actually has attractive young singers who can sing and act, a ballet that can really dance, an orchestra that can really play (if a bit too robustly at times) and a producer who knows how to harmonize them all into a memorable, heart stirring whole with an especially generous amount of that magical ingredient so rare on Broadway—good taste. Thank you Edwin Lester.

It was fun to hear our famous ballet stars speaking lines and how well they did it. No doubt the musical comedy field will be casting out nets pronto for Danilova and Franklin. The choreography by Balanchine was a satisfying part of the whole, reaching some poignant moments of great distinction. Freddy Franklin tripled as a fiddler, waiter and soul of Grieg and scored in each one. Danilova as the prima ballerina left nothing to be desired. Danielian, Boris, Goudovitch, and Krassovska brought forth well deserved applause and the whole ballet deserves to be decorated for distinguished service.

There is no doubt that the music of Edward Grieg will sweep the country like a clear, clean breeze from the Norwegian fjords. We hope so. We also hope that other dancers will look into this lovely music for dance inspiration. What could be lovelier for Civic Ballet than to give a "Song of Norway" Ballet.

The spirited Norwegian folk dances are fun for dance students of any age and their natural figurations are rich in decorative choreography.

The charming customs of the Norwegian Mid Summer Eve lend themselves particularly to choreography. The maidens make sugar cookies and the trolls are supposed to put the name of each girl's beloved in the cakes. These are brought in with great ceremony; each girl chooses a cookie, then dances with the boy whose name she finds therein. This was charmingly done in the "Song of Norway," but could be further enlarged upon into a ballet for the children by actually having the cookies come to life and the trolls appear and dance out the romantic plans for the young sweethearts.

In fact the whole play is so rich in ideas and material that we will give the synopsis and the musical program for dancers' further contemplation.

The story is based on the life of Edward Grieg. The first scene is laid on the Hill of Trolls in Bergen in 1860. Here one could have a whole ballet come out of the cave dancing out the song, "The Legend." In the play the lovely, warm-hearted Nina Hagerup (played by Helena Bliss) comes back to her home after a sojourn in Copenhagen to find her two sweethearts still enamored of her. One is the poet, Eric, the other is the musician, Edward Grieg.

Scene II is laid in a village square where Midsummer Eve is being celebrated. Here the gay folk dances and the cookie choosing take place. This scene is further enlivened by the arrival of a famous prima donna (played by Irra Petina) who finds Edward and his music so attractive that she offers him a fabulous sum to leave immediately with her to be her accompanist. This postpones Nina's and Edward's marriage plans but everyone sacrifices willingly for Edward's musical career.

Act II, Scene I, is laid in Copenhagen where Edward has now become the much sought after young celebrity. Nina comes and decides to rescue him from all this soul-destroying sophistication by marrying him immediately. Henrik Ibsen enters and offers the young composer the opportunity to create the music for his newest play. This takes the bride and groom to Rome for the collaboration.

The Countess, now frustrated makes plans to lure Grieg back. In a very funny and well-acted scene the prima donna induces the conductor of the

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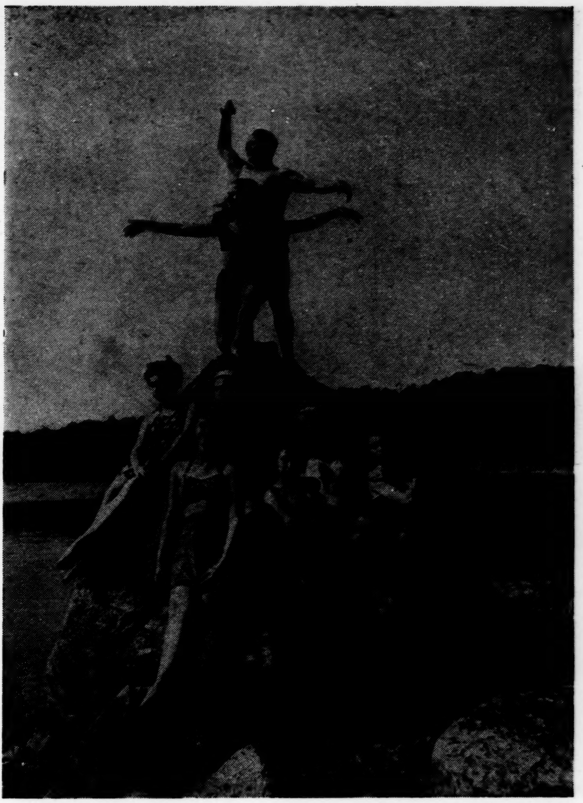

photo: Earl Leaf

Alexander Gavrilov with group of his dancers pose between swimming and rehearsing at Cape Cod Musical Art Center. Gavrilov arranged Fokine's "Carnival," for out of doors and also made it into a movie.

Cover: Fred Fehl catches Frederic Franklin going to town with "Freddie and his Fiddle," one of the hit songs of "Song of Norway."

NEXT ISSUE:

October issue of Dance Magazine will bring you an art page of a famous ballerina, the latest ballroom dance, a preview of a new ballet company, Carnivals at Mardi Grás in New Orleans, more of the Civic Ballets, as well as many other features.

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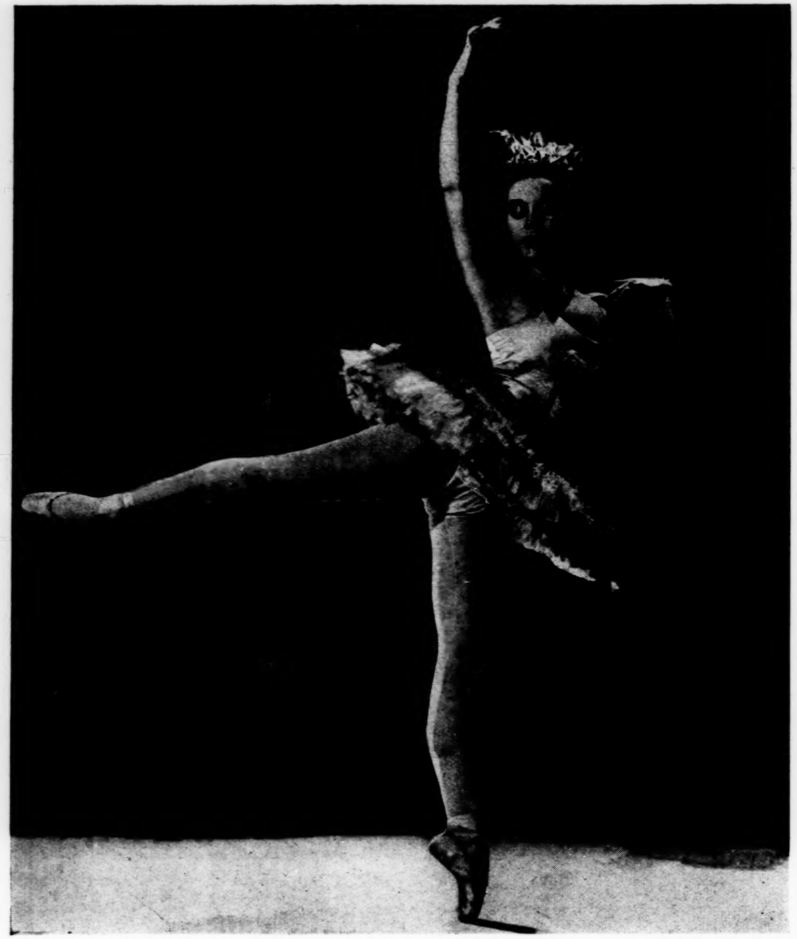


photo: Seymour

Here Dorothy Etheridge epitomizes the classic ballet's form, grace, sparkling sur la pointe.

She worked up from corps to bit and finally, to soloist but always a classical soloist. Then Agnes de Mille chose her to understudy Lubov Roudenka in "Rodeo."

"I never dreamed I would ever get to do it," said Dorothy with her sweet Southern inflection.

Incidentally, she is a great admirer of De Mille.

"I like Agnes de Mille as a person and I love to work with her as an artist," she said.

Then suddenly Roudenka went to Broadway and Dorothy jumped from the role of the girl "who got sick" and the girl "who got kissed" to make a big success of the star role in "Rodeo."

Dorothy looks at the dance as a life work. She is grateful for the beauty, the skill and tradition that her years with the Ballet Russe have given her. But she feels now that if the dance is to go on, the young American dancers will have to do it. She wants to see dancing become more a part of American life. Some day she and her husband want to start a civic ballet in her home town. Did I forget to tell you that Dorothy was married to handsome Kevin Smith who is now in the service?

AMERICAN STARS OF THE BALLET RUSSE

There was a time when American dancers could scarcely get a job in the corps of a ballet and then, only if they added an "ova" or "ensky" to their names and adopted a nice thick foreign accent. Now most of the promising young stars in the leading ballet companies are 100% American boys and girls.

For example, take the Ballet Russe de Monte Carlo, one of the finest and most traditional companies in the world. Four of their ranking young stars are 100% American born and bred: Dorothy Etheridge, Ruthanna Boris, Maria Tallchief, Mary Ellen Moylan, Leon Danielian and Nikita Talin (Edward Sperling).

Dorothy Etheridge comes from Louisville, Kentucky and is very much the petite and adorable Southern girl. She studied her ballet with Lilias Courtney in Louisville.

She had a tryout before Massine, however, and when he organized his company in Paris he sent for her to join the corps de ballet. That was a most exciting moment in the young dancer's very young life. That happened in 1928 and she has been with the company ever since.

Those of you who follow the Ballet Russe will remember Dorothy, for her twinkly, exquisite butterfly in "Carnival" and her lovely dancing in "Les Sylphides" and "Chopianna."

Ruthanna Boris was born and brought up in Brooklyn and she is very proud of it. She was a student at the Met when she was only ten years old and soon became the protegee of Rosina Galli. At thirteen she was a member of the corps de ballet. At that time she was a beautiful, vivacious, dark eyed child, who danced with unusual fire and abandon. She was with the first American Ballet Company under Balanchine and was one of the twelve young dancers of Ballet Caravan. Later she went back to the Met as one of four ballerinas.

Broadway lured her away from the ballet and she danced in "Hurrah for What," "Straw Hat Revue" and "Ziegfeld Follies."

That fall she returned to the Met as prima ballerina and was also ballet mistress on the road. She left the position of prima ballerina at the Met to become a mere soloist in the Ballet Russe because she is more interested in becoming the kind of dancer she wants to be rather than having fancy titles.

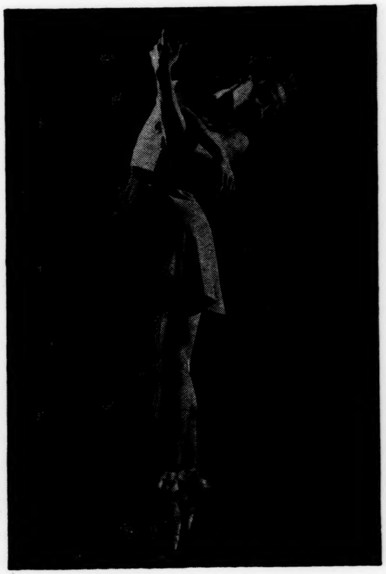
"Americans are good dancers. They have everything except tradition," said Ruthanna as she stuck her black hair full of hairpins to hold on her headgear for "Red Poppy." "I want to know the entire Russian Ballet repertoire and I want to be able to do it in the grand Russian manner."

"Our readers often ask how young dancers learn their roles. Can you tell them specifically how you mastered yours?" we asked.

"I was chosen for the dance in 'Red Poppy' and learned it from the choreographer. I knew the role in 'Serenade' from the time Balanchine composed it for the American Ballet and I was with the company.

Ruthanna Boris is equally at home in classic roles, and in dramatic and character dances.

photo: Gerda Peterich



"In 'Cuckold's Fair' I am the understudy. If I want to learn other roles I stand in the wings and watch them. I stand at the side in rehearsal and follow. Then I go to a good coach for some lessons and polishing. Miss Danilova is very kind and generous to the young members of the company about showing them, criticizing and generally helping us master new roles.

"If you are really determined you can learn anything you want, and nothing you learn is ever wasted. Even my swimming has given me more breath control for dancing."

For a hobby Ruthanna likes to keep house. She, too, is married to an attractive young man who is a fine musician, Maurice Bealkin. He, too, is in the Army now.

"What do you expect to add to your style in your contact with the Ballet Russe," we asked.

"I feel it is important for a young dancer to be surrounded by great dancers so her ideals will be the highest. Already I feel I have gained a relaxation, an ease and quality from my work with the Ballet Russe. My ambition is to be a great dancer and I'm willing to make any sacrifice to attain the most perfect technique and the finest quality of movement and expression."

Ruthanna has all the natural gifts necessary and with this philosophy how can she miss?

Leon Danielian was born in New York but his mother and father decided to rear their children outside of New York so they moved to a small farm in New Jersey. He was brought up on the vigorous outdoor life with plenty of baseball and kindred sports.

When the children came of high school age the family moved back to New York for the educational advantages. Leon's mother had been an actress with the Stanislavsky Company and gave both her children a fine interest in and appreciation of the arts.

Leon was frantic for the vigorous outdoor exercise of suburban life, so his mother suggested that he go to Seda Suny's dance class for a workout. This did not appeal to him at first but finally, he thought he'd try it, so he set out in his basketball shorts and sneakers. He was thirteen years old at this time. He found to his surprise he liked to dance even if he was the only boy there. Then two other boys came into the class and he settled down to really enjoying it.

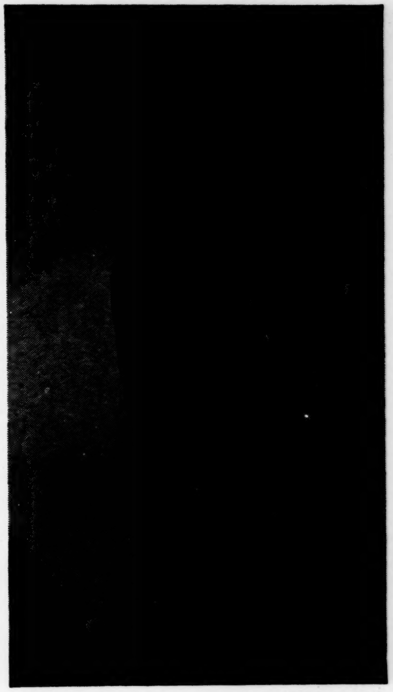


photo: Gerda Peterich

Leon Danielian soars through the air with the dancer's traditional masculine ease and power.

It was not long before someone persuaded Danielian to go to Mordkin's studio. He remembers vividly that first day. He bought his first pair of tights for the occasion (they were maroon). He slid into Mordkin's Studios as unobtrusively as he could and sat on the couch. A terrific noise ensued. Leon had knocked over the gong. He was so horrified and Mordkin was so explosive on the subject that Leon left and didn't get up enough courage to come back for a month and a half.

"I would never have forgiven myself if I hadn't gone back," said Danielian. "Mordkin gave me so much. Every class was a thrilling and dramatic lesson that I shall never forget. I owe him more than I can ever express."

Two years later still at High and only sixteen years old, Danielian was granted a leave of absence from school to join the Mordkin Company. He signed as corps but did solos. Later in Ballet Theatre he did the pas de

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Harrison and Fisher enjoy relaxing informally in their charming home on 58th Street, while they plan a new and exciting dance creation.

HARRISON and FISHER—STYLISTS and SATIRISTS

By LUCILE MARSH

One of the most decorative and artistic teams before the dance world today is known as Harrison and Fisher. Tall, dark and handsome Alex Fisher comes to this country from Czecho-Slovakia. Petite, blonde Ruth Harrison came from Omaha, Nebraska.

In their charming home on West 58th Street modern American influence is combined with European atmosphere with charming effect. The foyer has an elegant gold and glass piece which displays objets d'art and trophies of their travels. An antique table redone by Ruth and Alex, themselves, in one of their few spare weekends, is handsome, indeed.

Their living room is cool and refreshing in an original combination of lime and turquoise, and gay with flowery drapes. A handsome live Italian greyhound relaxed his graceful body in front of the delicate coffee table.

Ruth and Alex are happy and unaffected in this lovely setting. Alex brought out a delightful family portrait to make us laugh. There were his impressive father, who was a general in the Czecho-Slovakian army, his dignified mother and five children including Alex all posing their hardest for the camera. We also came across a picture of their command performance before King George and Queen Mary of England which showed not only Ruth and Alex dancing on the stage, but also the royal box with the King and Queen.

"How did you ever happen to become a dancer?" we asked Alex.

"Everyone in Czecho-Slovakia dances," he explained, "so when I came to this country and looked for a job I found my dancing was able to earn me a good living. After I was in it for a while I became interested and decided to make it my life work. I got a job in the Chicago Civic Ballet and there met Ruth."

"How did you happen to choose Terpsichore as your goddess?" we then asked Ruth.

"My mother was an opera singer. My earliest recollection was dancing while my mother sang and played the piano. Then I was stricken with mastoid and was very ill for months in the hospital. Mother gave me dancing lessons after I recovered to make me strong again. From the first I wanted to become a dancer. I studied in Omaha and then went to Chicago to study there. I joined the Civic Ballet Company and met Alex."

Apparently romance started then and there in the Chicago Ballet and they danced together many times as partners.

During the summer they decided to work up a repertoire of numbers together. Their first engagement was in

This dancing duo's romantic Viennese waltzing is certain to make anyone's pulse skip a beat.

the Seville Biltmore in Havana. That began a series of appearances in the best night spots here and abroad. They were then featured dancers in a number of shows including "Manhattan Serenade," "Strike Me Pink," the English "Roundabout Regent Street," and the American Ziegfeld shows. Just recently they were enjoyed in the new "Priorities of 1943." In the movies they will be remembered for their dances in "Hollywood Party," and "Moulin Rouge," in which Alex danced with Constance Bennett as well as Ruth. He was also called upon to partner Irene Castle in several of her benefit performances.

They now appear quite regularly twice a year at Radio City, and at such top night spots as The Versailles, Persian Room, etc. However, they still find time to dance for the boys in the service and report that the favorites of the men are not their screamingly funny dance satires, but their romantic numbers like the dance to the song, "Sylvia."

A gay, modern "Taming of the Shrew," is one of their new numbers in this season's repertoire.

This modern number startled the entertainment world seven years ago in "Strike Me Pink" but has now become a satire on a past era; a dance in the Daliesque style in "Ziegfeld Follies" and a Grecian dance which was inspired by the Theatre Guild's smart comedy, "Amphitryon 38."

There are many remarkable points about this decorative duo, but one of the most interesting is their varied and prolific choreography. They have danced more than 100 routines and have 20 in their repertoire. They manage to develop the most unusual themes into dance form. For instance, they saw Lynn Fontanne and Alfred Lunt in the two and one-half hour play, "Amphitryon 38," and immediately decided to make it into a seven minute dance. They asked Sam Barlow to write a musical score. It was a great hit at Radio City Music Hall.

They use every type of dancing. In the Municipal Opera in St. Louis, Miss Harrison danced her part in "Balalaika," on toe. They have a South Sea Island number, a classical adagio, a mazurka, a jitterbug, a modern number, a gavotte.

They adore to watch the jitterbugging at the Seaman's Institute and think the Harvest Moon Ball is a marvelous institution.

A piece of classical music often inspires them to do a purely classical duo or a Venetian waltz like the one in the photograph here shown. Sometimes it is a great painting. Sometimes life itself sets the stage and gives the story and numbers for the routines. For instance, they went to Coney Island and could hardly wait until they got home to make it into a number.

Everything they do or see seems to suggest a dance. The trick is to get the variety of ideas into choreography for two.

For instance, when they danced at Jacob's Pillow, they became very much interested in folk dancing and took great delight in dancing in Elizabeth Burchenal's class. Later in England while doing research, they asked a librarian for the best books on folk dancing.

"You'd better consult the Burchenal books," advised the librarian.

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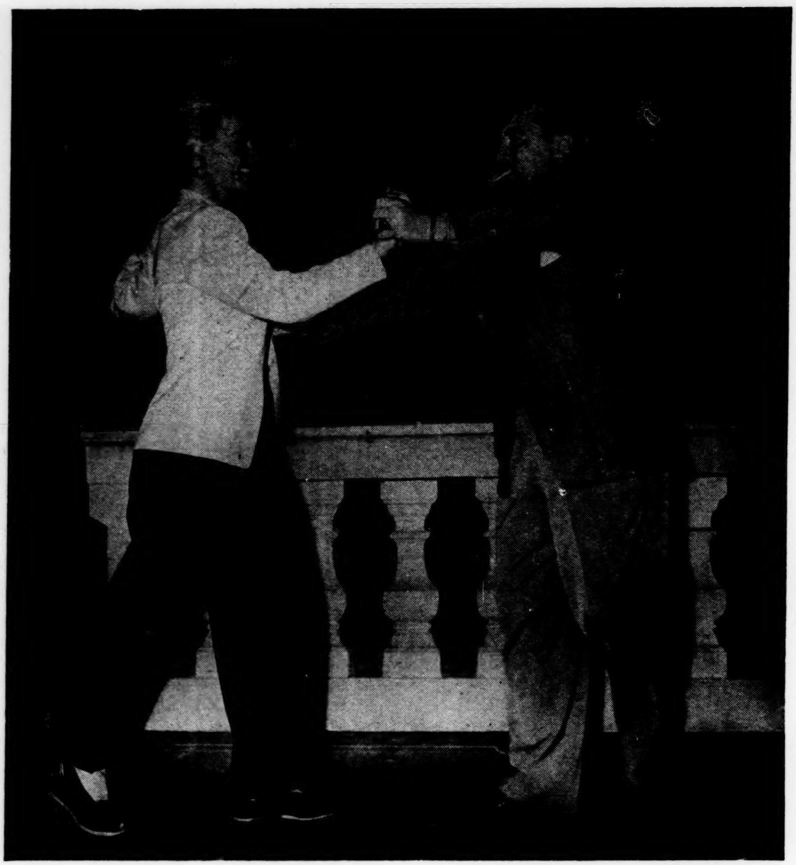

photo: Constantine

Dance Director Le Roy Prinz and partner, Faye Emerson, have fun demonstrating a tricky rumba.

"DANCING IS A BUSINESS"—Leroy Prinz

By CONSTANTINE

Le Roy Prinz is an energetic, high strung man who is anything but the esthetic type. The last thing that one would suspect him of is being a dance director, I decided as we were lunching together at the studio commissary.

"To some dancing is an art, an expression, to others an exercise. To me dancing is a business. I've never had a lesson in my life," said Le Roy Prinz, "but when I started dancing as a business thirty years ago, I found that for the public ideas were more important than intricate steps."

"How can you create all the things you do without ever having a lesson in your life?" I asked.

"Some people have an ear for music, I have an eye for dancing. I make it a point to see every type of dancing that I might use."

Before deserting the theatre, he had directed the musical numbers in at least thirty-five hit shows, including Night in Spain, Great Day, No, No, Nanette, My Maryland, Blackbirds, Gay Paree, Fioretta, A Ziegfeld Follies and three Vanities.

"When I gave up directing shows," said Mr. Prinz, "I had a little money and made a world trip which took three years. I tramped all over Europe, Asia, Africa, Central and South America. I worked in Germany with Reinhardt, in Paris with Gabys de Lys and Harry Pilcer at the Folies Bergere and at the Casino, in Spain with the famous Bataclan Revue.

"Sometimes, I would find myself putting on a revue in the very cheap nightclubs of China or Morocco with only five or six girls or at other times staging shows for the biggest producers in Europe."

"Didn't you strike anything between the two extremes?" I asked.

"No, I didn't" answered Mr. Prinz, "but I did go lower than the cheap nightclubs. I got so low in South America that I played a mouth harp and tapped accompaniment with my feet.

"Money was not the object of that trip. Every place that I went to, I made it a point to study all the native dances, customs, music, folklore and collect what data I could. All this has paid me many times over. In the film Champagne Waltz for example, I used the dances of Central Europe; in Tropical Holiday, the dances of Mexico; in The Desert Song, an authentic African Nile Dance."

He saw the Negroes of Charleston, S. C., shuffling their feet while peddling their wares at the train terminals. He brought these steps to New York and put them into nightclub routines. George White picked the dance up and put it into one of his Scandals.

"In the early musical shows on Broadway," said Mr. Prinz, "every show had a Tiller routine with all 100% precision and all individuals good. No one got a ripple of applause or held their own. Those routines seemed flat to me. One day I got the idea of having the last girl in the line start one beat behind and never catch up. I used this idea in one of the 'Vanities'. The audience literally rolled in the aisles. It was the first time that I had a hit number by making a bad routine out of a good one."

"How about showing me a dance you can do," I said.

"I cannot do a thing, but let me watch you and I will put the best parts of your routine into a surefire number. I can see a highly trained dancer do a terrific routine, then I can get up and do my version. I don't know how or why I can, but I do.

"When I used to put on amateur shows," continued Mr. Prinz, "I never found any one in them capable of dancing really worth while. Suddenly, I found myself dreaming up routines that would make these amateurs look good. Instead of giving them a number of time and precision that they could never do, I made my routines a conglomeration, with no more than two doing the same thing simultaneously.

"Not being a dancing man, what gave me the conglomeration idea was having seen here and in Europe many ballets wherein for the last 16 or 32 bars of music, everyone did something different and went to town so to speak, for themselves. I figured these out in routines with pictorial pattern rather than tough technical dancing."

Mr. Prinz thinks that anyone who intends to take up dancing seriously must start with a ballet background. All his numbers have balletic thought and background behind them.

"Ballet has been the saviour of musical shows," said Mr. Prinz. "The old buck and wing was long passe. It has taken many years to get ballet on Broadway. It will take three or four years more for it to really hit the screen."

"Whatever type of dancing is to be used on the screen," continued Mr. Prinz, "I always prefer dancers with ballet training, whether they are beautiful or not. Even a very homely girl can be enchanting if she moves gracefully."

"How does dancing on the screen differ from stage dancing," I asked.

"On the screen, the eyes of the audience look straight ahead at all times," explained Mr. Prinz. "On the stage the dance can roam from full proscenium to proscenium and still be within the natural movement of the viewer's eye."

On the screen, ninety feet of film which takes one minute to project, is equivalent to three minutes in the flesh. Ninety feet is a lot of film in which there can be many interesting cuts. He confines the action to individual angles and does not concern about the screen ballet as a whole.

"The ensemble behind the principal dancer," said Mr. Prinz, "is merely living scenery. I use them to make patterns rather than in fast movement that would distract from the foreground figure. When an actress must portray a dancer and can't dance, as is often the case in Hollywood, the process is reversed."

photo: Constantine

Le Roy Prinz works out dance numbers on a set designed for ballet in "The Life of Gershwin".

A most valuable thing is good lighting. On the screen if you have to show full proscenium, people become minute objects due to the limited scope of the lens. Long angles are good only when an elaborate set has to be shown. To get a full view of the action, Mr. Prinz places the camera at a side angle and the effect is the same as a view from a side box in the theatre. The best photographic angle for screen dancing is to have the camera set high enough to get a full figure at a slightly tilted down angle.

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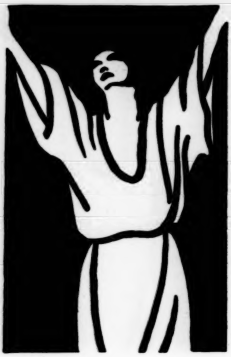
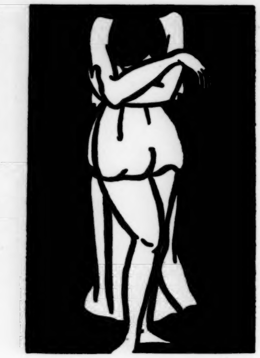
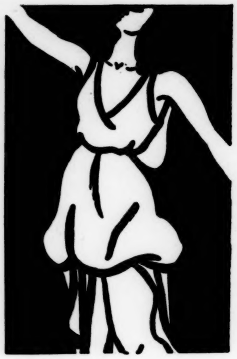
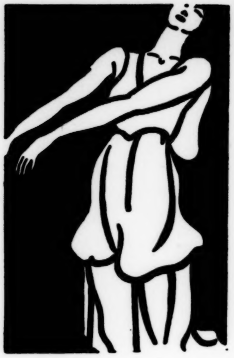
photo: Constantine

Le Roy Prinz and Joan McCracken in a lively step in Hollywood Canteen"; with lovely Joan Leslie planning steps for Warner's "The Hard Way"; and watching while Betty Bryson warms up.

MEMORIAL TO ISADORA

BY MAJESKA, WITH SKETCHES BY THE AUTHOR

I always approach the date of September 14th with mixed feelings, for it marks the anniversary of the tragic and untimely death of the great artist, Isadora Duncan, who died as she had lived—flamboyantly, extravagantly and dramatically.

While I know Isadora herself would treat the date with careless abandon, and would probably compose a dance symbolizing Death in all his moods, nevertheless, I feel a sense of tragic loss, as though the curtain were lowered far too soon on a production that was just beginning to reveal a new sphere of beauty and understanding to the world at large.

I do not quite agree with George Grey Bernard and other noted American artists who were wont to gloat over the fact that Isadora was a product of American soil. I could never wholly accept her as a true expression of American art, in the same sense that Agnes de Mille, for example, typifies the very spirit and rhythm that is America. Isadora was a creature of the world, and her art and her dancing spoke not of America, but of the universe that she expressed in terms of herself and from her own impulses, glorying in the spontaneity of gestures and movement that sprang from her inner self. The very fact that her art was first recognized in Germany and later in Russia and France before America acclaimed her, is an indication of the point I am trying to make.

I had first met Isadora Duncan in Bayreuth, when she was living in a fabulous house called "Philip's Ruhe", a hunting lodge set in a romantic garden, during a period of her life when she was imbued with the fantasies and music of Wagner. Later, I saw her in Paris and Berlin, but always she was in her white (and on occasion in her blue) attractive tunic, surrounded by celebrated artists and personalities. Upon the least provocation she would suddenly burst into a spontaneous dance to express her prevailing mood or idea.

It was not until Charles Frohman brought her to America for her first organized tour in this country (which, alas, was a dismal disappointment not only to Frohman but to the dancer, herself), that I really got to know Isadora as a person. Her studio, as well as mine, at that time, was located in the Beaux Arts Building, and many an exhausting evening we spent arguing far into the night about the theories of the dance. And how Isadora could argue!

Majeska started her career as a dancer at the age of four when she appeared with the professional children's ballet in Atlantic City. Throughout her life, Majeska has had a variety of careers, notably identified with the theatre and motion picture industry. She designed costumes for the great Sarah Bernhardt and later for Cecil B. De Mille's roster of stars.

She has also designed scenic effects for the theatre and movies, and more recently, has reconstructed interiors of many New York theatre houses. She has illustrated over thirty books, among which was Isadora Duncan's "MY LIFE". Currently she is working on a series of illustrations of Marcel Proust's work.

I, who started my career as a professional ballet dancer at the age of four, was not prepared to accept Isadora's wholesale dismissal of ballet as a depraved and exaggerated dance form. I believed then, as I do now, in tradition in all art expression, and that all new innovations are either the outgrowth of, or the improvement on, ancient art ideas and ideals. But Isadora could not and would not see this point of view. Her insistence that to achieve the pure art form one must return to nature, disregarding all the rudiments and rules, was to me somewhat incongruous, since the very basis of human life, whether expressed in art, science or simple living, is motivated by a system of conduct and procedure.

The application of the individual's self-expression, or what Isadora liked to term the "inner self" to the fundamentals and rudiments of already established rules of procedure, I feel makes for great art. In other words, one cannot do without the other, and I believe in that Isadora failed. By dismissing the ballet as false and preposterous, she was disregarding generations of study and research of a

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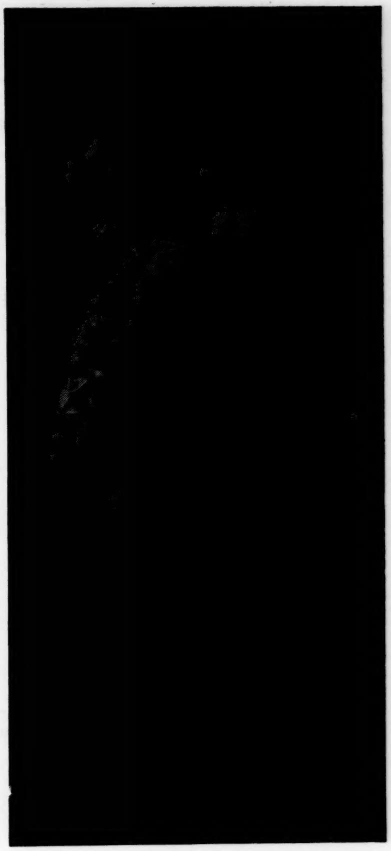
DANCE IN THE EAST

By IVAN NARODNY



The Eastern performer's intense concentration shows here in Desiree Lubo's oriental dancing

As in the West, so in the East the art of dancing and music is going through a great change, with China and Mongolia playing the deciding role. Europe with its civilization did not yet exist when choreography was publicly taught in China. Like every other form of Chinese evolution, dancing fell into a spiritual torpor. We read in the works of the Chinese classics that their art of dancing was much higher about two and three thousand years ago. The ancient Chinese philosophers recommended dancing to strengthen the human body and mind. They emphasized the mimic expressions. Dancing was introduced in all schools and the rulers used to dance to the public at great public festivals to express their gratitude or dissatisfaction. Confucius describes the Emperor Yu-Vang, who lived 1100 years before Christ, as the author of many new dances and composer of music to accompany them. There was a great historic ballet in the style of the Oberammergau Passion Play, which opened with the creation of the world and sea and ended with the latest phase of national history. Some of the dancers represented fish, animals and birds; others, monsters, spirits, rulers and social classes.

Now, a Mongolian Princess, Tani Hanum of Dzungaria, has launched a new art and dance movement in the East that deserves worldwide attention. Princess Tani Hanum studied dancing in Russia and visited this country after the World War to employ some American engineers for her visioned Mongolian reform movement. She transformed old lamaseries into new public showplaces in which music and dancing play the leading role. Mr. Reinhold Gliere, the well known Russian composer, has been working on special choreographic plays and ballets for Princess Tani Hanum. These are becoming now the leading displays of the new Oriental dance movement.

Princess Tani Hanum aroused great interest in New York Bohemian circles when she was a guest of the late Mary Harriman Rumsey and Robert Chanler, and told of her intended aesthetic reform movement in which the art of dancing would be her mesmeric medium, displayed as a new spiritual ritual in her transformed lamaseries. I have received now a story from one of my old Russian Bohemian friends in Mongolia on the now thoroughly launched new reform movement with dance lead by Princess Tani Hanum.

All Asia is being stirred by talk of a new Golden Horde, not the ferocious Genghis Khan type, but a group led by a woman, Princess Tani Hanum, with the banner of Legion Love! Princess Tani Hanum's statement to me was:

"Mongolians and Tartars have played the leading role in weakening Japanese militaristic madness with their magic spell of mystic arts. Thousands of Japanese army agents, sent to conquer Mongolia never went back to their country, simply because they were convinced and converted by our Legion of Love.

"During the last few years a strange wave of ancient magical whispers has been sweeping through our vast plains and mountains, from tent to tent: 'Mongolia, rise! Not with any militaristic weapons, but with new aesthetic means in which dance is the most magic medium."

One of Princess Tani Hanum's special dance pioneers has been Natasha Trouhanova, a fascinatingly beautiful Caucasian girl. Being semi-Oriental descent herself, Trouhanova's art has verged on Oriental conceptions. Russian music is rich in excellent Oriental themes: Borodin, Rubinstein, Balakireff, Ipolitoff, Ivanoff, Spendiaroff and Gliere have written large numbers of dances on Oriental cast. These adapt themselves magnificently to a new choreographic way. Trouhanova specializes in a romantic Oriental symbolism, in which she has succeeded more than any other of living dancers. There is an enchanting, exotic atmosphere in Trouhanova's plastic expressions, a quality that breathes something of the Thousand and One Nights, seductive and saturated magic passion, beautiful in every detail.

When I first heard the Mongolian new music sung by the native singers, accompanied by native musicians and danced by Trouhanova, I felt I heard and saw the echoes of the vanished Golden Horde. The Mongolian war dances, dating from the time of Genghis Khan, actually displayed the victories of world conquerors in their remarkable march magic, usually performed to ballads. All Mongolian folk songs are usually danced, either by men or by women at the same time, so Princess Tani Hanum has made her new choreography a kind of folk ritual display. All Tartar war songs are sung by men

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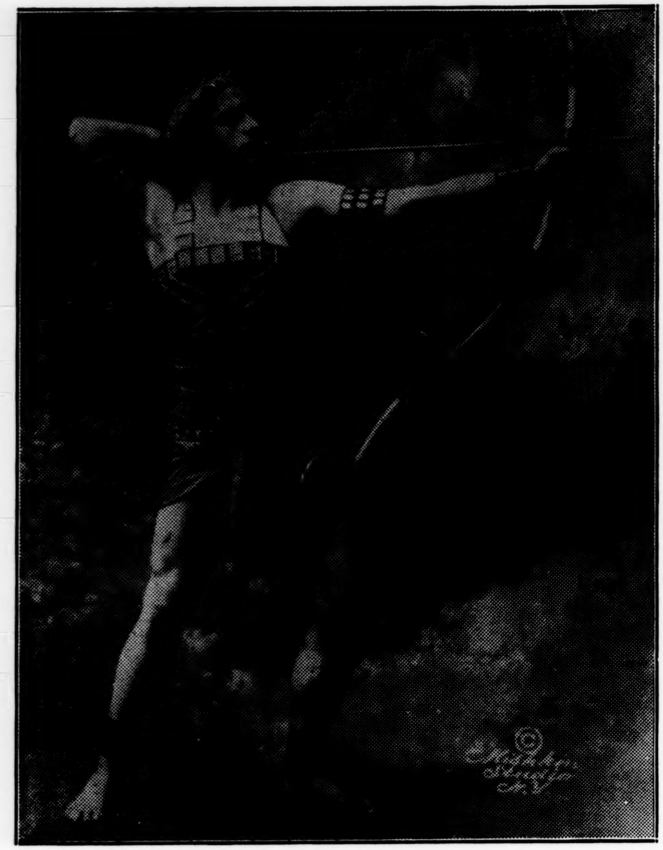
MIKHAIL MORDKIN,



The busy career of Mikhail Mordkin ended during the night of July 15, when he passed away at his country place at Milbrook, N. J.

For over fifteen years Mikhail Mordkin was one of my closest friends. I was president of his last Ballet company. I watched him teach, rehearse, dance, play, direct, design and choreograph. He was a genius of the first degree, a devoted friend, an untiring worker and a great man.

Born in Moscow of a family associated for three generations as musicians with the Imperial Bolshoi Theatre.

Entered the Imperial Ballet School of Moscow at the age of nine.

Made first professional appearance in "La Fille Mal Guardee", while in the fourth grade, receiving fifty kopecks (25 cents) for the performance.

While still a student, danced as partner with Ekaterina Geltser, Adelina Giuri, Liuboff Roslavleva, and other Premieres Ballerinas.

Graduated from the Imperial Ballet School, undertook first commission as Ballet Master at the age of seventeen, staging a series of dances for the Czar Nicholas II.

First professional appearance after graduation in "Raymonda", at the Imperial Bolshoi Theatre, Moscow.

Undertook the training of Enrichetta Grimaldi, an Italian dancer. who became famous in Russia.

Reaching the height of his profession in Moscow at the time Pavlowa attained the same rank in St. Petersburg, he and Pavlowa were brought together to dance in Moscow, where they appeared for the first time in "Pharaoh's Daughter".

Joined the group of artists from the Imperial Bolshoi Theatre of Moscow, which first carried the Russian Ballet abroad to Berlin in 1908 at the invitation of Kaiser Wilhelm, serving as Premier Dancer and Ballet Master. Danced also before King Gustave of Sweden, at the invitation of Kaiser Wilhelm.

Joined Diaghileff's Ballet Russe for the first season in Paris in 1909, at the Chatelet Theatre, dancing with Thamara Karsavina and Vera Koralli, and then appeared with Pavlowa at the Grand Opera in Paris.

Observed in Paris by Otto H. Kahn, and with Pavlowa received from him a contract for the first appearance at the Metropolitan Opera House in January, 1910.

Prior to departure for the United States, appeared with Pavlowa before King Edward VII, in London, to whom they were introduced.

Engaged with Pavlowa by Sir Alfred Butt for a four-month season at the Palace Theatre in London, beginning in March, 1910.

Returning to Moscow after the London engagement, he was commissioned by the Metropolitan Opera Company to engage a ballet company for a Coast to Coast tour in America the following season of 1910-1911. With Pavlowa he danced from New York to San Francisco in a repertory including "Giselle", and numerous divertissements, including "The Bacchanale" and the "Bow and Arrow Dance".

Upon return to Moscow initiated epoch-making reform in 1911 of interesting characterization in "The Italian Beggar", music by Saint-Saens.

Organized a new Ballet Company headed by Ekaterina Geltser, Julia Sedova, Lydia Lopoukhova, Alexander

Mikhail Mordkin rehearsing with Anna Pavlowa

HIS LAST CURTAIN CALL

By RUDOLF ORTHWINE

Violinin, and a number of other prominent dancers totaling 30, and returned to America for second Coast to Coast tour in 1912.

Returned to Moscow, picked out from the Corps de Ballet the young dancer Alexandra Balashova, elevated her to the rank of a Ballerina, and made a concert tour with her in the leading cities of Russia, besides appearing at the Imperial Theatres of Moscow and Petrograd.

In 1914, with Alexandra Balashova, made his appearance at the Empire Theatre in London, there he stayed for twelve consecutive weeks, scoring an unparalleled success. Returned to Moscow on the eve of the World War, having a narrow escape across the German frontier.

Upon his return to Moscow still remained a guest-performer at the Imperial Bolshoi Theatre, and attained officially the rank of Ballet Master at this theatre.

From 1913 to 1917, collaborated with the Kamerny Theatre of Moscow and with its director, Alexander Tairoff, on experiments with first mimo-drama productions, "The Veil of Pierrette" by Arthur Schnitzler, with music by Erno Dohnanyi, and "Salome" by Oscar Wilde, music by Joseph Giutel.

On the strength of his success with these two productions was invited by Constantin Stanislavsky to establish a school of plastique and rhythmics applicable to the spoken drama, in connection with the Moscow Art Theatre.

In 1917, with his new partner Maria Revzen, made a tour with a company throughout Russia.

In the same year, produced "Aziade", as a complete ballet with the assistance of the prominent composer Joseph Giutel and artists such as Georgi Goloff, and founded an entirely new era in Ballet production.

Early in 1918, produced "Aziade" at the big Nikitin circus, with Margarita Froman as his partner, and the production, which was on an unusually large scale, attracted the attention of the entire musical and artistic world.

Late in 1918, left Moscow, and went to his estate in the Crimea, remaining there until 1920. In the Fall of that year, when conditions grew unbearable throughout Russia, due to the Civil War, Mordkin decided to find refuge in the Caucasus, embarked with his family on a small tank tug, crossed the Black Sea, landed in Batoum, and went from there by rail to Tiflis, the capital of the Caucasus. Immediately entered the State Theatre of Tiflis in the capacity of Premier Dancer and Ballet Master, and produced a number of Ballets.

Early in 1922, Mordkin, his wife and entire family became victims of the typhus epidemic, and when the Caucasus itself fell prey to the Russian Chaos, he and family found themselves on the verge of starvation.

Through the kindness and courtesy of the American Near East Relief Committee they were supplied with medicaments and food, and their lives were saved.

Late in 1922, Mordkin returned to Moscow, but found his school requisitioned by the Government. Accepted the responsible position of Director of Ballet at the State Academy Bolshoi Theatre (formerly the Imperial), but owing to his independent nature and unwillingness to compromise, remained only briefly in this post.

Took as a partner Victorina Krieger, one of the best dancers of the younger generation in Russia, and gave a series of performances in Moscow, afterwards going on a tour as far as Siberia.

In 1924 Mordkin accepted an invitation from Morris Gest to return to America.

Principal dancers on this tour were Bronislava Pajitzkaya, Lyda Semenova, and Mikhail Archansky. In 1927 Mordkin started on his second coast to coast and Canadian tour. Featured artists on this tour were Xenia Mak-

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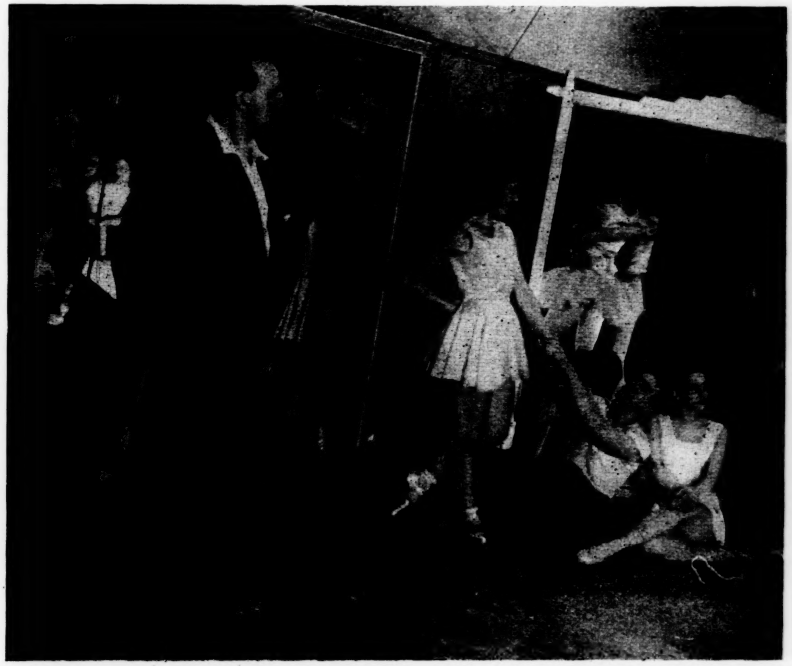


Mordkin snapped while directing a rehearsal of "Giselle," for Mordkin Ballet given in 1936.

WASHINGTON

One of the pioneers in Civic Ballet in this country is Lisa Gardiner of Washington, D. C. One of the few Americans who really did dance with Pavlova's Company, Miss Gardiner came back to Washington to found a school of classical ballet and develop an American company based on the Cechetti tradition.

After the Gardiner School had established itself for a sufficient length of time to produce a group of able teen age dancers, their leader undertook to organize them into a performing company.

She had already inspired the formation of a Ballet Guild headed by a group of prominent Washington women. This Guild's aim was to promote greater understanding, appreciation and support of the ballet.

The Ballet Guild now gave a tea to announce the formation of the Washington National Ballet. To the invitations were attached tiny dolls dressed as the corps de ballet in "Les Sylphides." When the guests arrived they found the centerpiece on the refreshment table a miniature of the opening scene of the famous ballet. The exquisite dolls poised on toe on a glistening mirror delighted everyone.

Although some civic-minded Washington art lovers rallied round the new enterprise, Miss Gardiner like most pioneers found that if Washington was to have a Civic Ballet, she would have to be the one to do it.

The first performance of the Washton Civic Ballet took place on Friday, January 20, 1939 at 9:00 P.M. at the King Smith Playhouse.

The program was varied and interesting. The ballets performed were:

Top: A "Tarantella" choreographed by Vincenzo Celli is shown here L to R: Mary Lee Smith, Mary Day, Isabslle Harrison, Barbara Hansler. Middle: "Noblesse Oblige" Willard Van Simons, Fillis Cole, Neal Hendrickson, M. Lazard, R Armstrong, Edward Gargon, Marjorie Mitchell. Bottom: "Ceremony to the Sun God" Peter Burch and Mary Day as Aztec Indian god and maiden.

CIVIC BALLET

by CORDELIA ENGLISH

"Souvenir," a one act ballet laid in the time of Degas to music by Delibes and Chopin, "Danse Macabre," a fifteenth century episode to music by Saint Saens; "Valses Nobles et Sentimentales" to music by Ravel, and "Melodrama" to music by Dorothy Radde Emery of the Washington Composers Club.

Ads were sold for the program and the house was sold out, both nights. The press comments were reassuring.

"—The excellence of the choreography and the smoothness of the performance augur well for the feature."
—*The Washington Post*

"—The girls of the Ballet are fresh and attractive and, above all, they show a group spirit that makes for enjoyment."
—*The Evening Star*

"—Youth, beauty, natural gift and wise training." —*The Washington Times*

"—Ravel's 'Valses Nobles et Sentimentales' . . . have never been so charmingly handled." —*The Washington Post*

"—'Danses Macabre' to the Saint Saens music is like all Lisa Gardiner's choreography, definitely expressive and a sensible translation of the music.—It is colorfully costumed, performed well."
—*The Evening Star*

—"The grace and charm of Miss Fillis Cole and Miss Mary Day acknowledge a debt to nature that art has enhanced. They would be good in any company."
—*The Washington Times*

"—Lisa Gardiner surrounded by a young and talented company . . . which did some good character bits and a lot of interesting dancing." —*The Washington Herald*

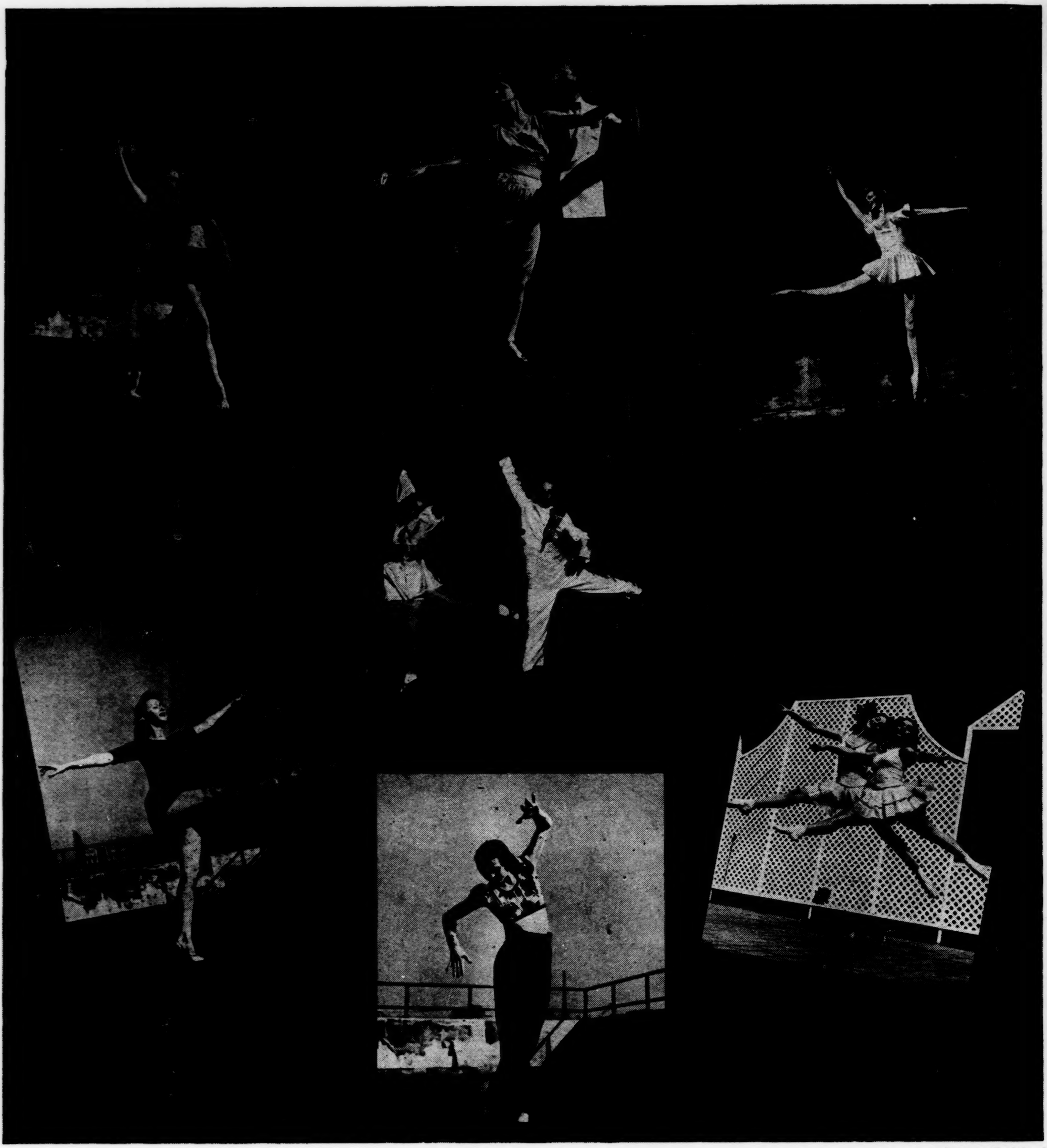
"—Again the Washington National Ballet has scored a hit." —*The Evening Star*

The Washington Civic Ballet was launched and gave monthly programs for the rest of the season called, "Fridays and Saturdays at Nine."

Some of the highlights of the season were: the cooperation of the Washington Composers Club in producing "Melodrama", and "Salem Witches" with music by Dorothy Rodde Emery; the use of the Washington Civic Orchestra for the May performances; an original score written for a ballet by the late Edward Potter; and the inauguration of a children's ballet matinee.

(*continued on page 26*)

Top: "Melodrama's" corn husking dancers are L. to R.: Irmanelle Correll, Christine Stewart, Alice Louise Hunter, Jack Baker, Joan Beadle, Frank Stewart, Charlotte Walton and Mary Day. Middle: A party ending for Elison Royce by an entrance of Louise Hawthorne as Death in the "Danse Macabre". Bottom: A Strauss galop by Elison Royce, Phoebe Batha, Isabelle Harrison.



photos: Earl Leaf

Dancers from far and near atop the Henry Hudson Hotel at the Dancing Master's Convention. Top: Phyllis Hancock, Toronto, Canada; Mr. and Mrs. George Rutherford on ballroom faculty, Poughkeepsie, N. Y.; Mary Alice Bingham, Atlanta, a "Ziegfeld Follies" girl of last year. Center: Two pupils of Li Simpson, Stratford, Conn., who danced at Normal School. (Photo: Irving Chandler) Bottom: Madeline MacDonald, Mobile, Alabama; Marion Venable, Washington, D. C., who taught Spanish dancing; two of Judith Sproule's ballet pupils who came to the convention with her all the way from Beaumont, "Deep in the Heart of Texas."

ROMANCE OF TRAIL BLAZING

By DOROTHY ALEXANDER

Success stories of glamorous ballerinas have been the bread and wine of many ambitious students of the dance, at first enjoyed in somewhat the same way fairy tales are. Later the prima ballerina becomes a half-admitted model after which the teen age student patterns her activities; in fact, so much so, that success seems just around the corner, most of the time. Some are fortunate who read between the lines and realize that the price is high and paid for by long struggle and sacrifice. It is then that such stories become a real inspiration to serious students. But too many find sufficient satisfaction in dreaming themselves in the places of the prima ballerina, and too late regret that they did not have more of a choice of patterns from which to model their careers.

Prima ballerinas are few and far between. If this is the only branch of the dance profession to be glorified, there must be in this great art, many hard-working, serious dancers who fail to reap the tremendous thrill that a dance career has to offer.

Before we discuss the romance of dedicating one's life to the dance, let us see just what is the driving force back of such a choice. Money has little to do with it, we will have to admit, for if one's highest ambition is money it would be foolhardy to venture into any art as a career for the chances of making money are greater in almost any other profession. Fame? It is doubtful that real fame is the ambition of any large per cent of the people, whereas approval and admiration is a rather basic desire of everyone.

Could it be that it is the human need for an emotional and intellectual outlet that drives the dancer on? This accepted fact certainly makes it possible for her to continue, but if this were the answer we would find more dancers performing in the seclusion of their own homes, not feeling the necessity of an audience.

No, the driving force is more intangible than money, fame, or satisfaction through expression. It is an inner knowledge of a power residing within one's self, a power at times stronger than one's self, a power that enables one to serve as a medium through which universal truths are experienced and shared with others. It is the power of being able to experience the hopes, fears, joys and sorrows of mankind, and translate them into a universal language, thus lifting man from the mundane life into a region of the eternal, or helping him to clarify and evaluate it through experiences, taking his half-formed thoughts, suppressed moods, stifled desires, and leading them out into harmony and completeness. Accepting this inner power as the driving force of a dance artist, let us glance at the possibilities for romance and success in a field of this profession far remote from that of the prima ballerina.

Trail blazing does have romance. First, one must have the conviction that there is an immortality in sincere effort, for this is the source from which the necessary courage comes.

To spend one's life efforts on almost uncharted ground has every aspect of bondage, but to one with imagination and creative ability its very obstacles are an advantage, out of which one carves his image as a sculptor takes insensitive, inert, unplastic stone and revels in its resistance because he is a creative artist.

In the field of the dance as in no other art, there is need of creative artists who have vision enough to see that the future of dance is going to depend on inspired leaders throughout the country who see the value and romance of building from the ground up an appreciation of the art at home, rather than feeling that success comes only in the big cities which so far have carried most of the burden of keeping dance a living, vital art in America.

Bravo to the American big cities! They have the greatest dancers in the world today, and because of this we have our big ballet companies and find dancing taking a leading place among the other arts in the world of entertaining. But, this is almost like putting the cart before the horse. We have the best the world has to offer in an art, and yet think of what a small per cent of Americans are ready to receive the most from it.

photo: Earl Leaf

Dorothy Alexander with three Atlanta dancers, who have made good in New York. Mary Alice Bingham, Rossi Gilmore, and Ruth Mitchell.

To open the eyes of those closest to you, to be partly responsible for an entire community's finding it possible to see dance as a personal communication which helps each one to find harmony in the depth of his own being, bringing him beauty and unfathomable peace — this is the romance of pioneering in the dance.

To look into the challenging eyes of a child and be able to say truthfully to oneself, "I have helped widen your horizons of life, added new and vivid colors to your existence, intensified your understanding of the tragedies that are bound up in every human heart . . ."

To do this for even one child or to play a part in satisfying this want of childhood in your community, this is the romance of dance pioneering.

To see an ideal, overtake it, have it no longer an ideal, but when it is nearly overtaken, have it suddenly loom larger and fairer, and thus suggest a higher and more distant ideal . . . this is the romance of dance pioneering.

But just what branch of the dance profession has this trail blazer chosen?

Is she a dancer, a teacher, a lecturer,

(*continued on page* 30)

LUNCHEON WITH MR. AND MRS. KOKITCH

photo: Constantine

Alexandra Danilova and Casimir Kokitch's last dance together before he went into the Army.

Danilova arrived first looking much more like a teen aged college girl than a world famous ballerina. She had just come back from a week end at her cute, little home in New Jersey and she was all tanned and starry eyed.

Kokitch came later, epitomizing the handsome, romantic soldier boy we see featured in the billboard ads.

We congratulated him on how well he was looking and asked him if the Army life agreed with him.

"Oh, fine, fine," he assured us. "It puts on weight and prepares you for anything."

"Do you think the Army has improved your husband?" we asked Danilova.

"Yes, yes," she said, "very much."

"What?" said he in mock horror, "was I not good before?"

"Yes, yes, very good," she said in her most charming manner, "and now you are even better!"

"Well, I should hope so," replied Kokitch thoroughly appeased, "a man should continue to improve his whole life."

And so we sat down to lunch at the famous Russian Tea Room on 57th Street. We decided to go completely Russian, so let Kokitch do the ordering without any suggestions on our part. It was such a success that we will pass on the menu to those who are as uninitiated in Russian food as we were. First, came cold Russian borsch. This is the most heavenly cerise colored soup served with sour cream and that soupcon of garlic that intrigues. With this was served the meat filled pastries that just melt in your mouth. Then we had stuffed cabbage Russian style with fresh vegetables and that amazing Russian black rye bread (at least dark brown) that is so tasty. For dessert, Russian jelly (another georgeous shade of red) and sweet cream.

Although the food was exciting it was hard to give it the attention it deserved because the conversation was even spicier.

It was one of those smothering hot days that New York has been notorious for this summer, but Kokitch in full uniform was the only one who did not complain.

"But this is not hot," said he. "When we were training in the desert it was 160 degrees in the shade. That was hot. No matter how much water we drank, it evaporated before we could get it down. After that I went on a furlough to Los Angeles and I shivered with the cold when the temperature was 85 degrees.

"One day I went into the dining room and found everybody terribly excited. 'What has happened?' I asked. 'Haven't you heard?' said a great, big husky soldier, 'we have ice cream for desert.'

"When I came to the ice cream counter I didn't take any but took my tray minus dessert over to a table. In no time the officer came over to ask me if I was sick. 'No, why?' I asked. 'Because you refused the ice cream,' he said. Then he noticed by my accent that I was not American born. 'Maybe you do not have ice cream in Jugoslavia.'

" 'Yes, yes', said I, 'we do for the women and children, but if a soldier ordered ice cream he would be mobbed.' "

Kokitch is now an American citizen. When he was naturalized, they asked him if he cared to change his name.

"No," said he, "Kokitch is easy to say and all right for me, if it's okay with you."

"Okay," said Uncle Sam's representive, so Casimir Kokitch it is.

We noticed he had a medal for sharp shooting.

"When did you learn to shoot?" we asked.

"When I was an officer in the Jugoslavian Army," he replied. "When I took the examination here, I was so mad I was shooting away fine when all of a sudden the examiner said, 'Wonderful! If you hit the next one you get a special medal.' I suddenly got so nervous thinking I might miss it that I did!"

"And he is such a good sharpshooter," put in Danilova, and then mischievously, "and a popular target for Cupid's marksmanship too."

"For that," said Kokitch, "I will tell our interviewer how I got up at 3 o'clock in the morning and rode three hundred miles to see you, and then had to turn right around and ride three hundred miles back to camp."

"Yes, he did, and I was so thrilled to see him," said Danilova.

"It was like a revolution. The jeeps driving along the California highway under military orders. I was allowed to go along on my day off by special permission."

"Yes, yes, I know what that meant," said Danilova, "I got up on my day off at five o'clock in the morning to go to a training camp to give a benefit performance for the boys. I got back at my hotel at three o'clock the next morning. It takes real devotion to travel like that."

"Mladova invited me to tea this afternoon," said Kokitch.

"Oh, yes," said Danilova with feigned archness.

"And I was just going to ask you to come with me," added Kokitch with his most ingratiating smile.

"Oh, no thank you, I am so sorry," said Danilova sweetly, "I have a date to dance with a Mr. Franklin this afternoon."

(continued on page 27)

12 MIDNIGHT

By CINDERELLA

We all get the "back to the barn", bee in our bonnets at some moment. Well, when that happens to you, just hie yourself down to the Village Barn at 52 West Eighth Street in Greenwich Village and you will be thoroughly satisfied and entertained by the adventure. After your pleasant experience, you will probably want to carry the idea still further and acquire acreage with a barn of your own.

You've heard the saying "the mountain would not come to Mohammed, so Mohammed had to go to the mountain." Well, here is a reversal of the proverb. Usually, we think of the city folk going to the country for bucolic thrills, but at the Village Barn the country has obligingly come to the city, and in convincing style. It is called "New York's Only Country Night Club", and it is an excellent introduction to the great open spaces, good food, clean homespun humor, as well as traditional games and dances. FUN with capital letters, echoes high up into the rafters!

By the time you have arrived in the barn you have seen the general store, the blacksmith shop, barber shop and justice of the peace. As you look through the expansive windows to the great outdoors, you will behold a variety of vistas: a view of planting in the spring, autumn hues and harvesting, glistening snow and ice for winter sports. This atmospheric scenery (a new outlook for every season in the year) celebrates the charms of the New England countryside and was painted in the artist colony of Westport, Conn. No monotony here, nor a dull moment!

You can have a lot of diversion naming all the different farm equipment that decorates the walls and hangs from the beams. Cleverly grouped ten gallon milk cans suspended from the ceiling shed bright rays of light and look as though the contents of these milk cans were 100% vitamin D, instead of just the usual amount in milk cans. So you see, everything is on a generous scale. Rakes stand in the various corners (the useful, desirable variety, no other kind is allowed under this roof). Hay forks and racks, hoes, shovels, harnesses, yokes, wagon wheels, shafts and axles, a high bicycle of the Gay Nineties, spinning wheels, cow-

(continued on page 28)

Rotund Tiny Clark, who is the jovial master of ceremonies, superintends the rollicking hobby horse races which are always a delight to the amused spectators at the famous Village Barn.

EDDIE ASHMAN
PRESENTING
TINY CLARK
COUNTRY
WOR
MUTUAL

photo: Bruno

Tony Sari in pink tulle, fuchsia and purple passementerie dances with decorative garlands.

BAL TABARIN DANCER

The exquisite Tony Sari, who has been charming Bal Tabarin's clientele for some time has been chosen one of the ballerinas of "Song of Norway" when the Ballet Russe de Monte Carlo has to leave for its own season. Tony will appear under her own name, Olga Suarez.

They still have Jimmy Kirby dancing for Bal Tabarin patrons, in energetic tap and acrobatic numbers. There is also Lou Harold, the mischievous violinist, who really is a fine musician and composer, but he elects to clown at night so he can compose in earnest during the day. He plays by ear (the bow held in his ear), dances while he plays and cuts up something terrible but gives you artistic music all the while.

Bal Tabarin has just been redone in spun glass ceiling drapes, (red, white and blue), snappy awnings and naughty French murals, none of which will burn, believe it or not. It is cool, colorful, hospitable and the steak is excellent.

A DANCER ON HER TOES

By LENA SIMPSON

Sketches by Ruthella Wade

THE Continental Circus with its special features, part circus and part vaudeville, was three quarters through on its second night performance. The elephants had taken their last bow and lumbered off through the main entrance. Little Jan was softly retuning his violin for the ballet music while the leader gave the count in soft strange syllables.

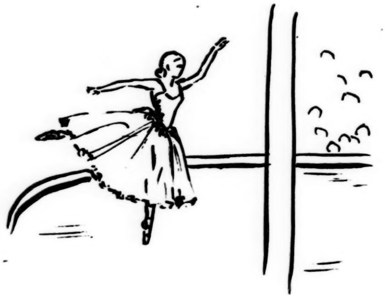
Margaret ran her hands down over her bodice and skirt in the universal gesture of a ballet dancer about to make her entrance. Tonight she was intensely alert. Having to take Kyra's place in the lead at the last moment made it necessary that she watch every step. The stage was small and the runway around the tanbark narrow. She was rehearsing every movement in her mind. In her regular place, second from the end, she had to make three steps on the introduction, but out here in front there were seven. The first three to cover the stage were long, then one down onto the runway, then three more quite short. She was to stop directly beside the post with the red banner.

She had never realized before how much alike she and Kyra really were. Both the same height and build, both blonde—tonight an added touch of make-up to her eyes to tilt the corners up slightly and there she was, Margaret O'Byrne, American, looking enough like the exotic Kyra to be her twin. Kyra moved so haughtily and so mysteriously among them that rumor had it she was part Russian and part Persian.

But Kyra wasn't looking so mysterious tonight. This new stand in the big coastal city with its booming defense factories and lovely beaches had been too much for the exotic little dancer. She had gone bathing in the afternoon and had fallen asleep on the beach. She had lain for several hours under the burning sun. When she started to put on her costume she found she could barely raise her arms. The dresser, who had lived for many years on the Coast, knew how serious such a burn could be. She insisted that Kyra call a doctor. Kyra had resisted every suggestion with almost hysterical fury, but suddenly she collapsed and was rushed to the Emergency Hospital.

Now the orchestra was picking up the cue, the blue curtains parted and Margaret moved forward on the right foot.

The feeling of nervousness quickly passed as she moved softly through the familiar steps. Three running waltz steps forward and balance front and back, softly moving the long full skirt. Now a half turn and retreat to the post, and with the post for balance a high developpe while the lights bathed all the girls in a soft blue light and made shimmering cascades of their skirts. Another advance the length of the runway, then a return back to the starting place for a last deep curtsy.



Suddenly a voice spoke almost in her ear. "Tonight we are ready. Stay after the show and make sure all the Americans are gone. We send at midnight." Her years of training in keeping on with the show stood her in good stead. Automatically she rose to her feet and ran back along the runway. The only person she could see near the post was one of the roustabouts they had picked up for the week's stand. She was certain, he was not one of the regular hands.

The dressing room was filled with talk. Friends of the owners were giving a corn roast and had invited the cast to ride to the beach in the big hay wagons to save gas. Margaret could hardly wait until Jack came to tell him what she suspected. Jack was the local boy who was acting as press representative for the circus during its stay. They were to go out to the beach by bus.

The dressing room seemed strangely empty after the last load had pulled away. Margaret moved along the passageway to the entrance of the main tent and leaned against the doorway.

Across the tent high up near the roof where the big lights were clustered she could see vague figures. Then the same voice spoke again. "You are sure they are all gone?" Margaret nodded. "Good! do not leave until we finish. If anyone comes, flash this light." A small flashlight was forced into her hand.

Soon a sputtering, crackling noise came across the tent, then a steady ticking.

Margaret stood rooted to the spot. Now she was sure of her suspicions, but why, she couldn't tell. She didn't hear Jack until he was almost up to her, then she grabbed his arm in terror. Jack made as though to pull away and then he, too, froze into immobility. "Where is that sound coming from? Who's there?" he whispered. Margaret pointed to the light platform.

(*continued on page 28*)

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News, Cues and Hullabaloos

The Ballet Russe de Monte Carlo nineteen performances at the New York City Center, beginning September 10 and ending September 24. Two new ballets by Balanchine will be presented with their regular repertoire and "Le Bourgeois Gentilhomme."

Canada's charming little lady and lovely skater, Eleanor O'Meara will be greatly missed in "Ice Capades" this winter. In spite of flattering offers to remain with the company she decided to stay at home and take care of her aging parents as a good daughter should . . . Joseph Levinoff writes from Seattle, Wash., that "The Merry Widow" tour has been great fun and a big success. At the close of the show he appeared in two performances at the Russian Opera Co., in San Francisco where he was Premiere Dancer in "Prince Igor". . .

George Feinberg sent in this impressive list of men from Dazian's who have been decorated for distinguished service. . . . Lt. Pat Rubertone, bombardier awarded D.F.C. and Air Medal with two oakleaf clusters; Capt. Dan Kramer received the D.F.C., Air Medal with oakleaf clusters, completed fifty-eight missions in the Mediterranean theatre; T/Sgt. Mario Esposito was awarded the Silver Star for gallantry in action; Robert Fellner, USMC, and Corp. John D. Miller, USMC, were both awarded the Purple Heart. Sgt. John Dargis was killed in action in Europe after service in the Pacific.

Boris Romanoff of the Ballet Arts left for Chicago to act as Ballet Master of the Civic Opera there. He will return to New York in a month . . . Sushila and Bhupesh Guha have been on tour as far west as California. The press has given them most enthusiastic notices . . . The San Francisco Ballet, with William Christensen as Artistic Director, opened its 1944 season with two concerts in September, one at San Rafael and one at the outdoor amphitheatre, Stern's Grove. Fritz Behrens, eminent composer-conductor, conducted for both concerts. During the next two months the San Francisco Ballet will, as usual, create the dances for the San Francisco Opera Company.

An interesting Photograph of Paul Swan painting Lisan Kay's portrait appeared recently in La Presse, a Montreal newspaper . . . Twentieth Century-Fox bought the entire first row for "Follow the Girls" so its visiting stars, including Carmen Miranda, Gene Tierney and Geraldine Fitzgerald, could get a close-up of Irina

This photograph shows Nijinska's "Etude" as it was performed in Paris. Nijinska, herself, can be seen just left of the central figures. "Etude" now belongs to the Monte Carlo Ballet.
photo: Manuel Freres, Paris

photo: Gerda Peterich

Eric Victor, something really new and amazing in dance, is partial to satire and elevations.

BARONOVA . . . FRED ASTAIRE "cleaned up" last week when his nag, Triplicate, won by 8 lengths at Jamaica . . . JOSEPHINE BAKER is now entertaining in North Africa. . . .

Three new ballets have been produced by the Joos Ballet. Two are twenty-five minute ballets in lighter vein. The first, "Sailor's Fancy" is a farce with choreography by SIGURD LEEDER, who dances the leading role. The second, "Company at the Manor" is a gay, romantic love story. "Pandora" is a serious production of fifty minutes duration, which concerns the eternal struggle between material and spiritual forces.

ARTHUR MICHEL, dance historian and writer vacationed in West Stockbridge, Mass . . . The 1944 Lake Placid Summer Ice Season will continue through the month of September . . . KATHELEEN HINNI, head of the School of Creative Arts, founded on the Isadora Duncan School, gave a recital at the Longshore Club, Westport on August 18 . . . CONSTANTINE is at Lake Arrowhead, California, doing the choreography for BELITA's newest water ballet picture, "The Flying Mermaid." . . . RALPH OLSEN of the well-known team, OLSEN and SHIRLEY, needs a new acrobatic partner and will consider a young non-professional dancer if she can do acrobatic and some ballet. Write c/o DANCE Magazine . . .

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IN OUR MAIL BAG

by BETTY MANNING

Over here the profession is particularly interested in the new Education Bill which amongst other things raises the school-leaving age to 15. We are worried to know how those who wish to take up a dancing career—ballet or teaching—will be able to go through their vocational training and at the same time put in the required hours at School. The educational authorities, I fear, do not realize that a dancer reaches the best part of his or her career at an age when in such professions as the law, etc., they would still be very junior and that of a consequence vocational training must start young. I should be interested to know the attitude of your education authorities towards vocational training when it has to start young.

Ballet is having a tremendous boom over here and the Vic-Wells Ballet is really doing some splendid work under the difficult conditions of losing their men as they are "called up".

I am afraid I am in a rather shaky condition just now as my wife and I had a marvelous escape from death from a flying bomb and as we are both in our 70th year this was not good for us. But don't let my years conjure up a vision of a decrepit old man. I can still do and enjoy an old time fast waltz and love a party. My long association with dancers and young people has kept me very young in spirit and I hope I shall be spared to edit The Dancing Times for some years after the War.

I was so sorry to hear of the death of that dear little lady from Boston—Lilla Viles Wyman who used to come over here once a year many years ago.

Philip J. S. Richardson
Editor The Dancing Times
London, England

I think the Magazine is a remarkable piece of work. When I compare it with issues of years ago, it certainly shows what you folks have done since you have taken it over. I don't know how other teachers feel, but I for one am very proud that we have a publication such as yours.

Jimmy Rawlins

I have picked up an occasional copy of DANCE Magazine at Brentano's for the purpose of finding prospects to dance for the hospitalized soldiers in our area, particularly Camp Shanks. There comes a time, however, when I must appeal to you for help for I have been through the list once, for the most part and do not like to repeat for the sake of saving the generous, overworked artists.

Now around New York City there must be many other performers who are willing to dance for the boys. We pick up artists in Manhattan at 5 o'clock, and return them at 10. We look for about 15 minutes dancing on a program which often offers, too, an instrumentalist and a singer. Some artists or companies ask for more time which we are willing to give, if the attraction seems worthwhile. Can you suggest any other sources to me?

Walter F. Grueninger
Recreation Division

Miss Marsh, while looking through the Dancing Times of August, I noticed an article by Miss Josephine Bradley "Simplicity in the Tango," which to me was an excellent article, and perhaps the American teachers would enjoy reading. If all ballroom teachers teach tango, and when they go dancing, request the orchestras to play it, it will be danced. Again from the London Dancing Times, they say it is very popular at present there.

Gordon Witt

Have received many orders for my books through my advertisement in DANCE, from teachers throughout the United States, from Honolulu, Peru, Canada, as well as other parts of South America. May I express through your magazine, my thanks to the teachers and that I should like to meet them if they come to Chicago.

The tango will be the next dance and the teachers should be aware of this fact before the public.

I have personally had much success lecturing to thousands of women and men at women's clubs, and men's clubs, as well as lecturing at colleges, schools, the famous Goodman Theatre, Civic Opera Theatre, etc. The teachers can give lectures to local groups in their home towns thereby interesting them in taking lessons.

I would like to suggest that the faculty committees of conventions should select only teachers of Latin dances who are fully capable of teaching them with style and authenticity just as they select teachers of ballet and tap who thoroughly understand them. It is one thing to dance steps of the rumba and tango but another thing to dance them with style. The Latin dances are here to stay so let us all stress them to the utmost.

PAUL SHAIN

I have just started to take DANCE Magazine again after a number of years of being unable to procure it and I am certainly glad that I found out it was still published. My subscription commenced in April of this year, and I look forward eagerly to each issue.

Have just returned from my annual trip to study during my holidays and was studying with Alvarez & Carlota in Montreal. We were discussing DANCE Magazine and in the course of the conversation he asked if I received the Teacher's Edition.

Also paid a visit to Johnny Brown, Dance Accessories, while in Montreal and he also asked me if I received the Teacher's Copy and said to write and ask for it. He said that if I explained that I was a teacher and had a large school (over a 100 pupils) that he was sure you would be able to oblige me in this matter.

KAY CREIGHTON

Received the magazine and enjoyed it very much. Lots of good luck to you in your great work.

PFC. ART VAN NOSTRAND

Dear Mrs. Manning:

Did I write you of the wonderful reactions we had from your interview published in Dance, also our ad brought us many requests for photographs and the Kansas State College wrote for a date.

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RICHARD STUART

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photo: Guild Photographers photo: Gurley-Worrell

In Washington, D. C., at the first ballet examinations, little Beverly Carter, age 5, won first place in the baby group. Barbara Cole, age 15, won first place in the senior group.

WASHINGTON CIVIC BALLET

(continued from page 15)

The first season, this energetic Civic Ballet produced thirteen different ballets including a revival and a number of new and original ballets as well as many divertissements.

The second season opened auspiciously with a long list of distinguished patrons and a regular season at the Wardman Park Theatre presenting a half dozen more original ballets. The programs were re-designed, carried more advertising, some interesting anecdotes and a larger roster of members of the company. Miss Gardiner brought Vicenzo Celli down from New York to stage a colorful Tarantella divertissement.

The Washington National Ballet was open to all young dancers over fourteen who could pass the test and live up to the ideals and schedules of this energetic group.

Guest artists who were temporarily living in Washington found this ballet organization an oasis in the desert. Among them were Dawn Todge, a Chester Hale girl; Madeline Lazard, who was with Nijinska's company in Paris; and Marguerite Weighill, former partner of Leon Varkas.

A scarcity of local male dancers forced Miss Gardiner to import some. Jack Baker, later featured in "Panama Hattie" and "Ziegfeld Follies" was one; another was Willard Van Simons later Gambarielli's partner; and Peter Birch who has since been featured in "One Touch of Venus." Nikita Talin of the Ballet Russe de Monte Carlo, Edmund Hedges, and so on, have all appeared with Washington's up and coming Civic Ballet.

The Washington Ballet soon added a summer training camp at Acworth, N. H., and an all year round Junior Ballet group that gave children's ballets. The most interesting of these was an adaptation of Frances Hodgson Burnett's "Racketty Packetty House" which was presented at the National Theatre in Washington. This choreography was by Mary Day and one of the prominent patrons for this performance was Lawrence Langner.

The Senior Ballet travelled as far as West Virginia to give a performance at the Green Briar Hotel, White Sulphur Springs. It was a gala occasion, with the governor of West Virginia present. They also gave a performance at St. John's College of the "read 100 books and you're educated" fame. Boris Nabokoff directed the music.

Came the war, and Washington National Ballet put its well envisioned plans for the future temporarily on ice and plunged itself into war work.

They entertained soldiers at canteens, helped to sell bonds at benefits, danced with the new Victory Symphony and gave performances for Red Cross benefits.

In spite of all this, Miss Gardiner still found time to organize the first ballet examination held in this country. For years Miss Gardiner had been trying to have a branch of the English Royal Academy of Dancing in this country. There, official semi-annual examinations are held for students, and all teachers have to do is to send for an official examiner to give their students a test.

This year Miss Gardiner and her associate, Mary Day, decided to take things into their own hands. It happened that Mme. Anna Bromova, a member of the famed Diaghilev Ballet was in Washington with her husband who is on a mission for the English government. She was elected to give the examination. On the board were also Michael Nicholoff, and Jocelyn Hennessey.

Pupils were divided into seven groups according to age and length of study. They were tested in technique, style and expression. There was a single contest in choreography. Three awards were made in each of the seven groups and those of the school's one hundred sixty pupils who turned the neatest pirouettes, entrechats and pas de bourres danced off with the certificates.

Next year, we hope this standard examination will be made a feature of National Dance Week.

This window of Dazian's is an interesting idea, here are all the Dazian men in war service around the world. For a local celebration use this as a curtain. Have the curtain go up on the various world scenes and dances where our local heroes are fighting.

LUNCHEON WITH THE KOKITCHES

(continued from page 18)

Then everybody laughed. It was like that all during luncheon, gayety, banter, and all so thoroughly good humored.

Kokitch is now rehearsing the male dancer's part in the Army show version of "Hellzapoppin." He will do a classical number featuring the pirouettes and leaps the boys like so much and also a Russian national dance with the popular Prysiadka, Russian wheels, etc. It so happened that the boy who was to dance the part just found out after five months service that he had been rejected by his draft board, not accepted as he understood, so the chance was open to Kokitch.

We also learned that Roudenka had signed with Columbia for a tidy sum and would probably understudy Rita Hayworth, who rumor has it has gone very domestic as the bride of Orson Welles.

Kokitch told us what fun they all had in his company while training. It seems Mickey Rooney, Jose Limon, Ray Mellon, the Dodge Bros. and a number of other theatrical celebrities were all in the same group. His Russian friends found the names very hard to remember. One of them always called Mickey Rooney Mr. Macaroni to everybody's great amusement, and Pat Riley, Mr. Peterelli.

We heard, too, the successors in "Song of Norway" would be James Starbuck, Roland Guerard taking the places of Leon Danielian and Frederic Franklin, and Dorothy Littlefield doing the dances done by Danilova.

A copy of Dance Magazine was produced and Danilova asked Kokitch, "Did you see what they wrote about your little 'Dumb Wife'?"

"No, let me see," said Kokitch eagerly. He read the story about Danilova thinking the sign "Standing Room Only" meant just that instead of being the name of the movie.

He laughed heartily and so did she. They are such a gay, attractive, fun loving couple, this Mr. and Mrs. Casimir Kokitch!

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12 MIDNIGHT

(*continued from page* 19)

bells, are all watched and "crowed" over by the prize rooster, "Rudolph".

Tiny Clark, the master of ceremonies, is the perfect, genial farmer host, 300 pounds of conviviality and hospitality. To show how dependable he is, at the Music Box Canteen he was recently given a special citation, because he has never missed his date there to do his bit for "the boys" every Friday evening.

Tiny salutes or introduces guests present in his opening speech. Practically every state in the union is represented, and the fame of "the barn" reaches even beyond our frontiers. Many good neighbors and visitors from distant lands are among those present. On the evening we were there, a Navy captain was celebrating his promotion to the rank of rear admiral, and at his long table was a grand collection of high ranking Navy officers and their charming ladies. At another table, a patriotic young lady, who had just signed up as a WAVE, was being entertained by her admiring friends. Many birthday celebrations were under way, and at one table a happy family celebrated the thirty-eighth wedding anniversary. These are just a few of the many important occasions that are celebrated at the Village Barn.

Jack Bundy, the orchestra leader, has a novel number for introducing his band called a "Musical Cocktail." Each member plays a different tune as a short solo. Then these selections are all combined as the different ingredients of an ambitious cocktail, and the result is a perfect and exhilarating blend, a good overture to the evening's entertainment.

Zeb Carver and his "Country Cousins" look "truly rural" and fit right into the scene with their backwoods music and antics. His musical soul produces sound and rhythm in the most unexpected places. The old fashioned washboard comes to life and appears to its best advantage under Zeb's masterful drubbing. His female cousin doesn't seem to promise much of an I. Q. when you look at her blank face, but her humorous dance act proves she isn't as dumb as she looks.

The Fraziers, the polished dance team, are "for the city slickers" I guess, because their sophisticated adagios full of intricately balanced surprises are certainly not a product of "down on the farm." but they do add sparkle and zest to the country background.

Fay Fitch who sings and takes part in the games and dances might have been cast for the role of the pretty young school marm who creates a flutter in the village and definitely enhances the country landscapes. One smitten sailor always overstays the musical phrase when he has to balance opposites with her. Finally Tiny, personally, has to keep track of him and remind him to go back to his original partner.

After the Barn's professionals put on their show the guests stage one of their own. The night we were there they eagerly sought places in the square dances and followed the inspired calling of the figures by Tiny Clark. The gentlemen seemed to enjoy thoroughly the order to promenade carrying their partners around the room. Only the girls didn't take Tiny seriously when he told them to reverse the procedure and carry their escorts instead. They elected to be old fashioned girls, the clinging vine type, and everybody seemed to like the idea even in this modern age.

The Army and Navy played the game of changing hats and the Navy won, much to the delight of the WAVE'S and the Rear Admiral's parties.

Then the Hobby Horses entered. Three pretty girls were recruited from the guests to ride the beasts, who looked small and tamable enough, but who really packed a stick of dynamite somewhere in their hinges. Each young lady was given a free lesson on how to manage her steed. After the lesson, one balked (the rider, not the horse), but she was persuaded that her fears were unfounded. However, it turned out they were well grounded before she reached the finish line. Each rider was given a groom to guard her safely. At first, the audience thought they were more decorative and romantic than necessary, but soon theirs was a man-sized job. It developed that they were there specifically to pick up their charges and put them back on their horses every few seconds. They did a heroic job of trying to "Keep the (Black and) Blues Away." "Bumps a Daisy" is about the best all round description of the event except that it is too mild a description of the Hobby Horse Race.

For those who might develop the serious rustic tendencies, there are signs such as "Please don't dance with your rubbers on," signed Dance Committee, and news of Village celebrities are written on the walls.

For those who are interested in the careers of the entertainment world it might be well to look at the impressive honor roll of celebrities that have made their debuts at the Village Barn, and it might augur well if they indulged in a little "barn storming," themselves. Here is a partial list of those who CAME to the Barn, WERE SEEN, AND CONQUERED: Louis Prima, Mitchell Ayers, Johnny Johnson, Julie Wintz, Charlie Barnett, Jack Denny, Paul Tremaine, Will Osborne, Larry Funk, Teddy Black, Manny Praeger, Ina Ray Hutton, Lee Sullivan, Laura Dean Dutton, Gwynne Williams, Judy Canova, Mary Ann Mercer, Helen O'Connell, Joe E. Lewis, Eton Boys, Russell Swan, Don Lopa, The Hartmans, Zeke Manners, Zeb Carver, The Barrys, Jim Lewis and Gene Austin.

Such is the talent at the Village Barn, so go and enjoy the hilarious entertainment and excellent merry-making. If you just can't go "back to the farm" tune in on The Barn's Bouquets and Brickbats over WOR and the Barn will come to you over the air waves.

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Beginning with the October issue, DANCE Magazine will be on the news stands the 1st of each month. Orders for advertisements must be in our office by the 15th of the month prior to publication date.

TRAIL BLAZING

(continued from page 17)

a patron of the arts or what? The truth is that in selecting trail-blazing in the field of the dance, one had better be prepared for all these. Strange to say, if she is a creative artist with good dance training and with an ideal, she is likely to be able to meet these other requirements because the need will be so great.

Romance is one of those things that cannot be measured. The effort is somehow painful. The success that comes to a dancer in the field of service is limitless, immortal, but cannot be measured by curtain calls or box receipts. Although these come in their place, there is hardly time to count them.

Over a period of some ten years there has been a steady growth in dance activity and dance appreciation. In fact, some very progressive things have taken place in this particular community that have definitely made a contribution to dance in general.

For instance, take Atlanta, Georgia.

Consider this report made by Dorothy Guy to the Atlanta Civic Ballet Board.

1934 1) Dance productions average not even one a year, and then poorly attended.

1943 Seven evenings of dance, ballet or modern. Three local productions well attended.

1934 2) Dancing schools: About five schools teaching various types of dance, many teaching just tap.

1943 2) Dancing Schools: About six dancers from this community doing well in professional work, one in Ballet Theatre, three in New York musicals, two with traveling concert groups.

1934 3) Dance Interest: very limited.

1943 Interest: Growing by leaps and bounds, more books on dance from library being read, frequent lectures, fair publicity.

1934 4) Organizations: one with very small membership, but enthusiastic.

1943 a) Organization of city dance leaders

b) State organization of dance leaders

c) Civic Ballet

1934 5) Dance in education: The term "dance" could not be mentioned in relationship to education.

1943 One college offering courses in Dance in Education.

Several public schools having special dance teachers.

Teachers' organization sponsoring two ballets for children during National Dance Week.

P.T.A.'s include talks on Dance in their meetings.

1934 6) Dance as part of Community Life: Social dance popular and a limited number of the teen age studying tap.

1943 Social dance still popular.

Many older students interested in ballet. One teacher has twenty-four adult beginners in ballet this season.

The Civic Ballet is a well-established organization getting enthusiastic support.

Dancers constantly being called on for physical fitness program and entertaining soldiers, etc.

These facts are as cold as the black and white they are printed in, but growth cannot be put in words. One will have to imagine the glamour, the romance, the thrill and satisfaction along with the heartaches, struggle, and untiring effort that has taken place in the careers of those who have helped a community grow from a typical cultural community which was not very dance-conscious to one which is definitely becoming a community that loves the dance, recognizes its many values, participates in it and is beginning to support it.

America needs many such communities, so for those who are endowed with vision for the future of the dance the field is wide-open. There may be more glorified branches of the profession, but there is doubt that there is any more romantic branch than trail-blazing — its compensations are boundless.

A DANCER ON HER TOES

(continued from page 20)

"I've been getting queer messages all night. I took Kyra's place," and she told him her suspicions. It was Jack's turn to grab her arm, and he pulled her silently back down the passageway until they were at the stage door.

"You're right. That was a radio sending set and the language wasn't English. Quick, where is the nearest telephone?"

There was one in the next tent. Jack dialed and soon was talking to FBI headquarters. In five minutes more a car drove up and three men got out. Margaret told them of the messages she had received and Jack told them what he had heard. Quietly they all re-entered the passageway, Margaret leading to show them the way. As they approached the entrance to the ring the same voice spoke. "Kyra, where are you?" Margaret took a few steps forward. "Oh, there you are. What was wrong?"

Margaret whispered, "I thought I heard something, but it was only the wind."

"All the agents are here and we have one more report to send. You can leave in fifteen minutes," replied the voice. Soon the sound began again.

One of the FBI men drew a notebook out of his pocket and started writing rapidly. Meanwhile the third man had gone back to the phone to call for reinforcements. Margaret continued to stand guard though her knees trembled. At the end of fifteen minutes she went back to her dressing room. One of the FBI men told her and Jack to leave and instructed them to go to the Corn Roast and act as though nothing had happened.

Next day the papers carried the headlines "SPY RING UNCOVERED, MARGARET O'BYRNE, BALLET DANCER, HEROINE."

AMERICAN STARS

(continued from page 5)

tois in Fokine's "Carnival."

Still later he toured Canada with the de Basil Company. Then he danced with Patricia Bowman, Karen Conrad, Nina Stroganova, Nora Kaye, etc.

He, too, tried show business and night clubs, but they didn't satisfy him. He found out he was more interested in becoming a real artist than making money.

After two and one-half years with the Ballet Russe de Monte Carlo (at the youthful age of twenty-three) he is soloist and perfectly happy. He speaks in a very impassioned way about what this means to him.

"To a boy the ballet is an athlete's life plus all the inspiration and thrill of fine music, beautiful scenery, costumes, poetry, mythology and philosophy. It is the complete virile and artistic life. You meet the greatest artists of all time and your daily life is spent amidst their greatest works. All the arts are united in the ballet."

He recalls how lacking in confidence he was when he first got into the company and the usual slips and faux pas all new arrivals make. The first time he was asked to partner Danilova at rehearsal, he thought he would fall through the floor, but Danilova said in her most sympathetic manner, "You can do it, just remember the way Fokine taught you."

Danilova gave him helpful suggestions about costume details, makeup, etc., and the whole company was so friendly and helpful he soon gained confidence. Since Youskevitch has been in the Army he has been doing some first roles and winning acclaim from coast to coast.

He is still very unspoiled and natural. When he was asked what he was most keen about in a heart throb he replied, "I, like most fellows, I guess, am most keen that she be keen about me."

MIKHAIL MORDKIN

(continued from page 13)

lezova, Prima Ballerina of the Imperial Opera at Petrograd and Moscow and the Diaghilev Ballet Russe, also Hilda Butsova, Vera Nemtchinova, and Pierre Vladimroff.

At the completion of this tour Mordkin started ballet schools in New York, Philadelphia and suburban town, where he trained pupils for the greater Mordkin Ballet in 1935. Most of the artists in this company came from his school of the ballet. The Mordkin Ballet was enlarged in 1939 into the Ballet Theatre. This company owes its existence to Mikhail Mordkin, for without Mordkin it would not have come to life.

At the age of twenty-eight, Mordkin was heralded as a genius. Not only did he excel as a dancer, but in my opinion, at the time of his death he was also the greatest mimic, regisseur, actor, ballet master, musician and choreographer in the ballet world.

Bronislava Pajitskaya dancing with Imperial Moscow Ballet and the Mordkin Pavlova Ballet.

In Mikhail Mordkin the theatrical world has lost a great figure.

Mr. Mordkin is survived by Mme. Bronislava Pajitzkaya, his wife, who was solo danseuse in the all star Imperial Russian Ballet. She also was the star character dancer in the Mordkin-Pavlova Company. Mr. Mordkin also leaves his son, Mikhail Mordkin, Sgt. in the U. S. Army, and brother, Costa, who resides in Moscow.

SONG OF NORWAY

(continued from page 2)

Rome opera to give her his ballet to put on a memorable ball and ballet at her villa to introduce Grieg's music. The affair is a huge success and everybody acclaims Grieg's ballet music, although the Italian ballerina (Danilova) does not like the foreign music. At the height of this popularity Grieg receives news of the death of Eric, his beloved boyhood friend. He is overcome with remorse because he has never written the music for his friend's poem as he promised. He and Nina decide to return to their beloved Norway.

The last scene is laid in the beautiful home Norway has given its young composer as an expression of appreciation. In their great happiness Nina and Edward recall their friend Eric, and he is inspired to write the music for Eric's poem, "Song of Norway." The scene reaches a beautiful climax as the ballet dances out the poem while the composer sits at the piano creating the music.

MEMORIAL TO ISADORA

(continued from page 10)

technique that was universally accepted and loved. By advocating that the dance should be an expression of oneself and oneself only, Isadora imposed upon her art a great limitation.

While it is true that some of her ideals and ideas have been accepted by many dancers, it is equally true that they have used them only as a basis which had to be combined with accepted dance techniques to develop what is today a robust, contemporary art expression.

I am happy my own impulses caused me to make rough sketches of Isadora's dance moods while she talked and argued in her studio. I had these when Horace Liveright came to me and asked me to illustrate her book, "MY LIFE," which alas, she never lived to see in print. I was able, from my memory of her and the few rough sketches I had, to interpret Isadora, which I considered a labor of love as a memorial to a person for whom I had a deep affection as a woman and for whom the world shared my profound respect as a sincere artist and a great dancer.

LAST-MINUTE NEWS

Dance Magazine has a new baby. Mrs. Ormand Deignan, wife of our Art Editor, presented him with a baby boy on August 26th. This is their second son. Our heartiest congratulations!

Edward Caton is the director of "Rain", a musical to be produced by A. P. Waxman. Nimura will do the choreography for the Polynesian ballet. We heard that a beautiful dancer and choreographer from Carnegie Hall will have one of the leading dance roles in "Rain". We hope to hear that she has signed on the dotted line.

DANCE IN THE EAST

(continued from page 11)

and danced by men and women; the love and cradle songs, by women. The most popular Mongolian folk song and folk dance, (somewhat similar to the Irish "Last Rose of Summer") is "Backhalar da Gull", in which a girl, like the nightingale, sings of love making and dances it at same time. The whole Shamanistic ceremony is a musical ballet, beginning with recitative chants, developing into more lyric hymms, prayers and invocations and ending with Bacchanalian pantomimes.

The Shamanistic ceremonies are usually celebrated in the evening, at twilight, after supper. The worshippers gather in the tent without roof, so that all the sky is visible. They sit around a pool and a fire, on benches along the wall, and look at the reflection of the sky and the dancers in the pool.

"Ye stars and distances! Ye horizons and lights!", sings the prima donna to the soft accompaniment of bells. Neither Beethoven nor Bartniansky could have composed a more majestic hymn than this as it is performed to audiences of nomadic worshippers, and danced by a ballerina like a floating phantom.

The Mongolian folk songs and folk dances have been echoes of unknown ages, against which our modern music sounds like the rattling of tin cans and yawning troglodytes. Now the Mongolian Princess Tani Hanum is transforming these songs and dances into new ritualistic displays of the awakening East.

* * *

HARRISON and FISHER

(continued from page 7)

"That's quite a feather in America's cap, isn't it?" said Alex.

Their range is anything from ballet to jitterbug. They have no prejudice against any technique that gives them more expressive movement.

It seems right now that they are doing quite a few satirical numbers because they feel people need to laugh in these hectic times.

Once in a while there is an unexpected laugh that they don't expect, such as when they were dancing in a theatre in Boston. That morning there had been a fire but everything was cleared up for the evening performance. Ruth and Alex were rollicking through one of their numbers when they brushed by a looped up curtain. The jar was just enough to make it spill a couple of buckets full of water caught in its folds. The audience was hilarious at the effect and, although Ruth and Alex didn't get wet they were so startled and amused that they began to giggle, too, and found it was very hard to do lifts and spins when you are giggling.

Another time they were doing an act with a singer. She would sing a song, they would dance, and sometimes she would sing for them to dance. The changes had to be fast and the dressing room just offstage was tiny. Ruth laid out her jeweled brassiere and long, full skirt for an Oriental number so she could make a lightning change after her waltz. But when she returned after the waltz, however, her brassiere was missing. A frantic search followed but no sign of the brassiere. The curtain had to be rung down while a substitute number was arranged. While they were dancing the substitute number to the accompaniment of a song Ruth looked over Alex's shoulder at the singer, and there caught in her gold lace bouffant gown was the jeweled brassiere. These are moments when it is hard not to miss a step.

DANCE REVELATION

A deafening discord
Crashes down upon me
Like Thor's thunder.
My heart cries out to answer it.
From the depths of darkness
My soul pounds upon the walls
Of its imprisonment
Like a tragic Petrouchka.
A tiny particle crumbles,
A glimmer of light breaks through
And spotlights my inner desire.
My struggles become
More purposeful, strong, successful
'Til darkness is crowded with light
And my heart is flooded with dance.
An organ pours its richness
Into the cathedral of my soul;
A thousand wheels turn,
A million tiny hammers throb
At the glorious joy
  within me
Of my discovery!

PAT LORING

DANCING IS A BUSINESS

(continued from page 9)

"I do not like cuts on the screen," added Mr. Prinz, "therefore, I always stage a number with an interesting group. Then to carry the action over without cutting the camera swings over into a closeup of a dancer in movement to the other side of the set, and the action continues uninterrupted."

Mr. Prinz has a little trick of keeping the camera moving in rhythm with the dance being filmed. If, for example, a waltz is being shot, he moves the camera in waltz tempo.

Warner's is the only studio that keeps a ballet master on hand at all times. Strangely enough not for the dancers, but for their contract actors. Twice weekly the featured players and many of the stars take classes. It is definitely necessary to move gracefully from place to place on the screen and as a result of these classes, many move about with poise for the first time in their lives.

There is no one dance director who can stage all types of dancing any more than a writer who can one day write a horse opera and the next a deep psychological study. For this reason, Mr. Prinz keeps a staff of experts in each field under contract.

"I have undoubtedly been severely criticized by individuals because a thing or two might not have been technically correct," said Mr. Prinz, "but while that one person may have been disconcerted by that error, I have succeeded in entertaining and pleasing millions of the film attending masses."

"Show Boat", "Bolero", "Life of Victor Herbert", "Road to Singapore", "Cleopatra", "Sign of The Cross", "Ten Commandments", "Yankee Doodle Dandy", "This Is The Army", "Janie", "Thank Your Lucky Stars", "The Life of Gershwin", are some of about 150 motion pictures which Le Roy Prinz has dance directed.

"I try to have each dance presented as authentically as possible" said Mr. Prinz, "but I find that it is necessary to inject pieces of showmanship and little touches that will give it commercial entertainment value, which goes right back to what we were talking about. Dancing is a business."

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ *This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.*

ALABAMA

THE IRENE JONES STUDIO OF DANCE
Ballet — Tap — Ballroom
705 Randolph St., Huntsville, Ala.

ARIZONA

THE DANCE CENTER
Forrest Thornburg, Director
1517 N. Central Ave., Phoenix, Ariz.

CALIFORNIA

ALBERT H. LUDWIG STUDIOS OF DANCING
Spanish—Hawaiian—Ballet—Ballroom—Tap
532 Geary Street, San Francisco 2, Calif.

FLORIDA

EBSEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Ballroom
East Pine-Hyer St., Orlando, Fla.

GEORGIA

ATLANTA CIVIC BALLET
Dorothy Alexander, Director
9 Ansley Rd., Atlanta, Ga.

ILLINOIS

GLADYS HIGHT SCHOOL OF DANCING
All Types for Teacher and Professional
159 N. Michigan Ave., Chicago, Ill.

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
64 E. Jackson Blvd., Chicago, Ill.

LYGA
Modern and Fitness
17 N. State St., Suite 1922, Chicago, Ill.

HARRIET LUNDGREN STUDIO OF THE DANCE
Ballet—Character—Tap
5555 Sheridan Road, Chicago, Ill.

LOLA MENZELI SCHOOL OF THE DANCE
Ballet — Tap — Acrobatic
5154 N. Clark St., Chicago 40, Ill.

INDIANA

NELL GREEN DANCE STUDIO
Ballroom — Ballet — Tap
336 E. Berry St., Fort Wayne, Ind.

MARYLAND

SENIA SOLOMONOFF Ballet Russe DANCE STUDIO
Ballet — Character — Toe, etc.
121 W. Hamilton St., Baltimore 1, Md.

MASSACHUSETTS

MARION RICE STUDIO OF THE DANCE
Denishawn — Ballet — Modern — Ballroom
350 Main St., Fitchburg, Mass.

LILLAFRANCES VILES SCHOOL OF DANCING
5 Warren Avenue
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WILLETTE McKEEVER STUDIO OF DANCING
Ballet — Tap — Ballroom
10 Nahant St., Lynn, Mass.

DOROTHY WRIGHT'S DANCING SCHOOL
Ballet—Tap—Ballroom
295 Huntington Ave., Boston, Mass.

MICHIGAN

SYLVIA STUDIO OF DANCE
Ballet — Adagio — Acrobatic — Tap
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